



# Dublin Chapter Newsletter

Irish Woodturners Guild

December 2023



Editor John O'Neill

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

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Dublin woodturners lost a great friend and turner during the month with the passing of Sean Earls. His motto in woodturning was "I make useful things which people can hold. and he was a believer in cupping his hands around a piece to get the 'feel' of it. May he rest in peace.



## Wednesday Demo

Demonstrator Willie Reville

Subject Tapered sand paper holder, napkin ring and candle holder.

Willie started off with a tapered sand paper holder (sanding dibbler), bottom left. A 300x30mm blank was mounted between centres, hole drilled in the end for step centre mounting. The piece was marked out and Willie used a roughing gouge to shape the blank. The tool rest was used to mark a line along the piece for cutting later, Willie has a jig made which he uses to cut along the line using a band saw, pic below right. A ferrule is placed on top of the taper to stop the wood from splitting out when in use, the device can be mounted



between centres when sanding the inside of a piece, such as a napkin ring.

This leads us onto Willie's next offering, a napkin ring. He had prepared blanks with 1.5" hole pre-drilled. He had his own mandril mounted between centres to hold the ring. Initial shaping done with roughing gouge, skew to shape ends and spindle gouge to produce beads and coves. Willie's finished napkin ring shown on page 7. He used his sanding to sand the inside of the ring, great tool! Carnuba wax used to finish the napkin ring, he has one cloth dedicated to carnuba waxing. cont'd page 7



1st beginners  
Michael `Stephens



Michael Stephens

1st advanced  
Brendan Phelan



Brendan Phelan

3rd advanced  
John Duff



John Duff

2nd advanced Cecil Barron



Cecil Barron



Charlie Byrne

1st artistic Charlie Byrne



Cecil Barron

2nd artistic Cecil Barron



Michael Stephens

3rd artistic Michael Stephens

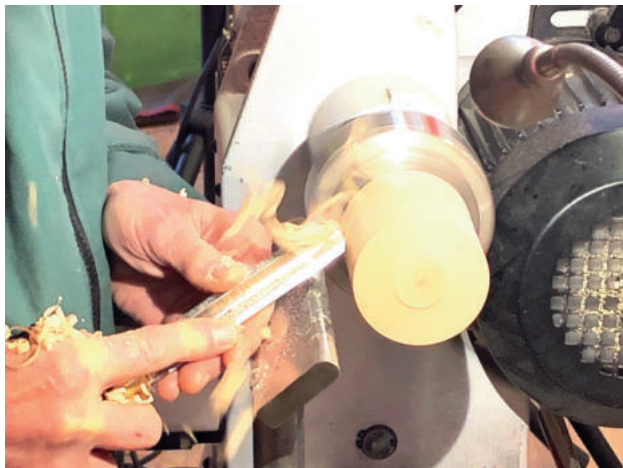


Frank Gallagher

4th artistic Frank Gallagher

Saturday Demo 4th November  
 Demonstrator: Michael Fay  
 Item: A little Lidded box

As with all well versed turners, on the table near the lathe, was 'one I made earlier.' Actually, Michael first saw this item being turned by Danny McKeever in 'Bloom'. He himself describes the item as 'as simple a box as you could get. I designed it to suit the chuck.' With a bradawl he places a tiny hole opposite the no.1 jaw of the 4 jaw chuck. A small detail, yet the sign of a turner for whom



consistency and precision are important. 'Make sure you have excellent stability between tool and tool rest.' He now reduces the diameter of the blank by 10mm. 'Take your speed down. There is no rush!' The reduced diameter is checked with the Vernier callipers. I notice all the way through that Michael's tool work is of the lightest with 'feathers' coming off the tool! Safety when using callipers is highlighted: only the leg of the tool nearest to you is actually put on the wood. Otherwise there is the likelihood of a dig or catch with nasty consequences!

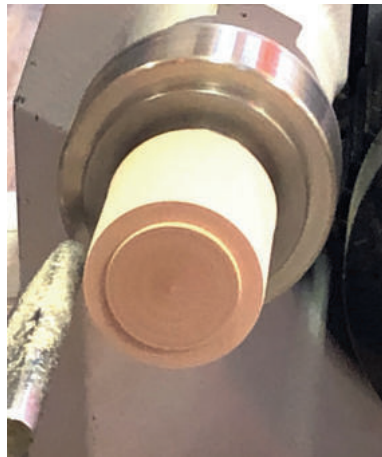
A thin parting tool is used to separate the lid from the body of the box. The height of tool-on-rest should be at centre height. It is essential to leave a reference mark so that the tool is not allowed to slip off the edge. A small dome feature is turned on top of the lid. The gouge action is 'lift and roll.' Once again a check is carried out to ensure that the walls are perfectly parallel. The body of the box is now chucked.

### Fitting the lid to the body

A gentle taper is turned on the rim of the body for ease of taking the lid on and off, otherwise known as a 'snug fit', picture below left.

### Hollowing the body

Michael produced a large twist-drill about 20mmdia. It is marked for depth. Once this point has been reached then just below that point on the outside, Michael creates a simple bead with a 3mm tool for the job. A shallow concave or 'dish'



is turned for ease of the twist drill performing its role. As Michael put it : 'The drill can waltz down into the body'. The ½" half spindle gouge is used to complete the hollowing of the body. This work is done is done with the left hand. The right hand really only holds the tool handle. The round skew is deployed to turn the ledge or rebate on which the lid sits. Michael makes the point that: 'If you feel like it you can use tailstock support to complete the Finally, the item is parted off. The only reference Michael made to sanding was that he wasn't going do any because 'it creates dust.' As ever, a timely caution.word.

I have often noticed over the years, how perfectionistic professional turners are. I feel the same about this morning's demonstrator; no shortcuts, no casual 'that'll do's. But rather: If it's worth doing, it's worth doing right !

Many thanks Michael

Pacelli O'Rourke



## Texture and pattern in woodturning

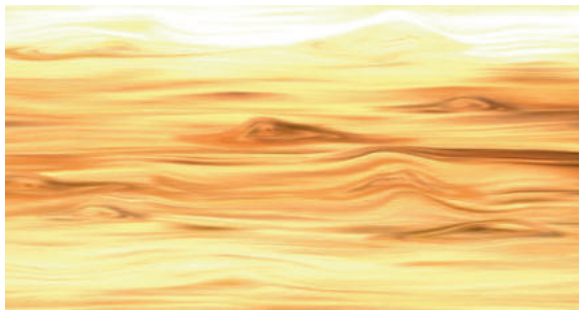
By John O'Neill

Internet lookup for topics on woodturning texturing and pattern and you will get loads of stuff back. There is a strong market out there for texturing tools, decorating elf, spiralling systems etc , plus lots of videos on how to use them.

Many of the top woodturners will show you how to texture, introduce pattern to wood.

An example of Emmet Kanes work on right with texture, pattern and colour used to enhance the piece, he is a master at this.

Look for the why, the design rules or the best texturing and patterns to use in order to add value to a woodturned pieces and you will find very little.



Texture and pattern are all about design and adding value. It has to be part of the design principle to improve the look and feel of a piece, i.e to make people want it more.

The wood grain pattern on right indicates how beautiful wood can be just on its own, no need for texturing to add appeal, it would probably ruin it.

Texture and pattern are related.

Texture        The feel, appearance, or consistency of a surface or a substance.

Pattern        A repeated decorative design.

The basic concept of texture and pattern evolves around touch and sight. Touch is a primary sense and is the basis of how we understand the world. Babies see everything in two dimensions, often spend their time staring at objects and trying to touch them. As they get older then three dimensional vision develops, then they want to grab and hold everything. Vision means more when we can also



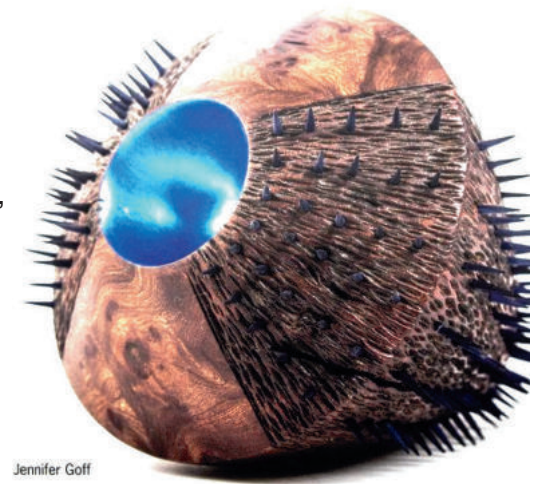
touch something, we all learn that early in life. Texture needs light like a flower needs rain!. Texture changes the way the human eye scans over an object, it interrupts the surface. Texture can enhance an object and make it more interesting but can easily overwhelm the view and result in an interest turn off.

Texture in plaster on above right, single coloured surface stands out as result of texturing.

On the right is a wallpaper example with texture and pattern used to add interest to the wall/room. If you want to see good (and bad!) use of texture and pattern browse through a

## 'A Journey'

twenty seven years of the work of Irish woodturner  
EMMET KANE



Jennifer Goff

wallpaper pattern book, these wallpaper guys have been using the principles for years. Texturing in wood triggers the interest of the human brain in two ways, sight and touch. Works well with either sense but better when the two are combined they produce the optimum experience in the mind of the receiver, how it looks plus how it feels.

Wood is textured anyway, the wood grain itself probably can produce a lot of interest features without artificial help.

When we add texturing the result should be to add to what is already there, we need be aware of what's there first.

An example of bringing out the preexisting texture in the image on right and at left below. Image on the right is of an ash branch centred on the pith and turned, the pattern is one



of vertical lines, to add texture it could be burned resulting in a vertical texture feature.

The image on the left is the same ash branch but turned off centre with the axis running from top left to bottom right of the original log, different grain pattern is produced when turned, burning this will produce a flowing wave texture.

We had a great example over the year of texture and pattern, Robert O'Connors stone wall bowl, shown below.

Roberts bowl has it all,



texture and pattern, the result of burning and cutting to catch the eye of the viewer. On the right is a piece by Paul Murtagh showing how texture and pattern can be used to add visual value to the wood, it becomes the focus of the work and makes the piece.

The piece below is by Colum Murphy which shows great use of texture and pattern.

On checking our competition photos which of the chapter over the years there are very few with texturing. We mustn't be into texturing.

The basics appears to be,

..sight and touch are the key targets to why its done

. the underlying wood grain is always the starting consideration

..introducing texturing must add to the piece and not baffle the visual experience.





Willie Reville's demo contd.

Willie then turned a candle holder, ash blank mounted between centres, roughing and spindle gouges used to shape, pic below right. A 22mm hole is required for the candle holder insert. The blank mounted in a large chuck with o'donnell jaws for extra holding power.

Top of candle shaped and piece reversed. Steb centre used to hold the candle stick using the candle holder recess, light cuts required to shape base of candle. Two of Willie's candlesticks shown below also sanding dibbler in action, bottom picture is napkin ring holder in use.



Great demo Willie, it was enjoyed by all. Your woodturning and sanding jigs will be copied!

John O'Neill



Demonstrators 2023

Dec Sat 2nd Joe O'Neill

Wed Joe O'Neill

### Chapter Officers

President	Joe McLoughlin	0872610803	
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Audio Visual	Tony Hartney		
Wednesday Demos	Brendan Phelan		
Newsletter/WebSite	John O'Neill		<a href="mailto:webmaster@dublinwoodturners.com">webmaster@dublinwoodturners.com</a>
Books & Video			

Competition Table

Beginners	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Totals
Claire Godkin	13	13	15	15		13	15	13	15	11	15		138
Declan Corrigan			6	9	13			15	13	15	13		84
Michael Stephens	15		9	11				11		13	9	15	83
Graham Hunter		15	11	13		15					11		65
Maria Jennings			13		15								28
Brian Houlahan		11	5	7									23
Pat McCartin			7										7
<b>Experienced</b>													
Charlie Byrne	15	11	13	15	11	11	13	15	15		15		134
Mark Daly			15	11	9	13	15	13	11	11	13		111
Hugh Nolan		15	7	13	15	15	6		13	15	11		110
Ray Ivers	13		11	7	13	7	7	11	7	6	9		91
John O'Neill		13	9	9	7	9	11	9	9	7			83
Ronnie Butler										13			13
Kevin Milton							9						9
Sean Earls			6										6
<b>Advanced</b>													
Brendan Phelan		13	11	15	15	15	13		15	13	15	15	140
Frank Gallagher	5	6	13	5	5	9	11	15	11		9		89
David Sweeney		15	15	13	11			7					61
Tony Hartney	6	11	7	6				13		15			58
Sean Ryan	15	9		9	7					6	11		57
John Duff	13				13						13	11	50
Tommy Hartnett	11		6		5				13	11			46
Cecil Barron							15	11				13	39
Vincent Whelan	5	5		5	5	6				7			33
Paddy Finn	7	7			5	5					7		31
Willie Edwards			9	7									16
Frank Maguire					6					9			15
Pat Walsh						13							13
James Gallagher				11									11
Colum Murphy						11							11
Graham Brislane						7							7
<b>Artistic</b>													
John O'Neill		11	13	7	9	11	15	13	13	13			105
Frank Gallagher	11	9	11	9	11	5		9	15		13	9	102
Michael Stephens	13		9	5	13		7			15	11	11	84
Hugh Nolan			15	11	15	7	5				15		68
Cecil Barron							13	15	11	9		13	61
Diarmuid Dooley	15	13		15									43
Charlie Byrne						6	9	11				15	41
Claire Godkin						5	6		9		7		27
Ray Ivers					7				7		9		23
Declan Corrigan									6	7	6		19
Rich Varney		15											15
Seamus O'Reilly						15							15
Tony Hartney				13									13
Colum Murphy						13							13
Tommy Hartnett							11						11
Frank Maguire										11			11
Michael Jordan	9												9
Pat Walsh						9							9
Willie Edwards				6									6
Graham Hunter						5							5