



Dublin Chapter Newsletter

Irish Woodturners Guild

May 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

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Well here we are again still in lockdown. The vaccination program is moving along at last. I had my first jab last week and considering the age profile of the members many others would have too. At least there is light at the end of the tunnel and hopefully we will all be back together before the end of the year.

The online competition is continuing for May with the brilliant Pat Walsh in charge.

Entries this month should be sent to:

brendanrivendell@yahoo.com

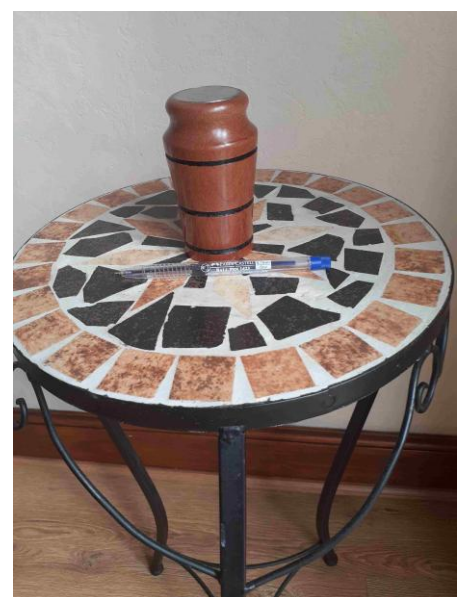
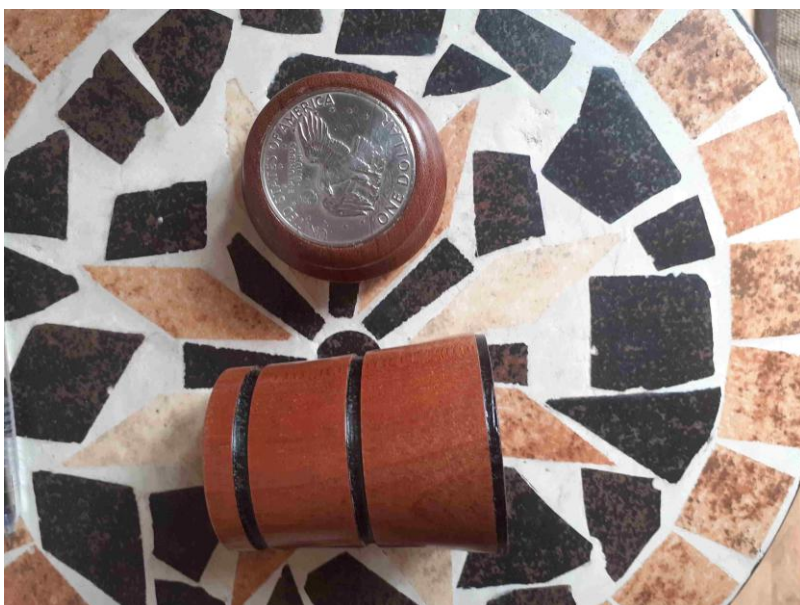
on or before the 15th of May. Don't forget to include the category and something which shows scale. (ruler or a pen)

Another date for your diary is Wednesday May 12th for the next Conkers Live online demonstration. This time the demonstrator will be Kirsty Dalton. 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.

Brendan

April competition Results: Our guest judge this month was Brendan Phelan.

In the beginners section Michael Quinn's Lidded box is turned from a piece of mahogany with a U.S. silver dollar inserted into the lid. Nice idea Michael, readymade art in the Eagle, the black inset lines matches the Mahogany well.



Who won the monthly competition in May 2011? Answer on page 6.



Advanced



Experienced



Beginners



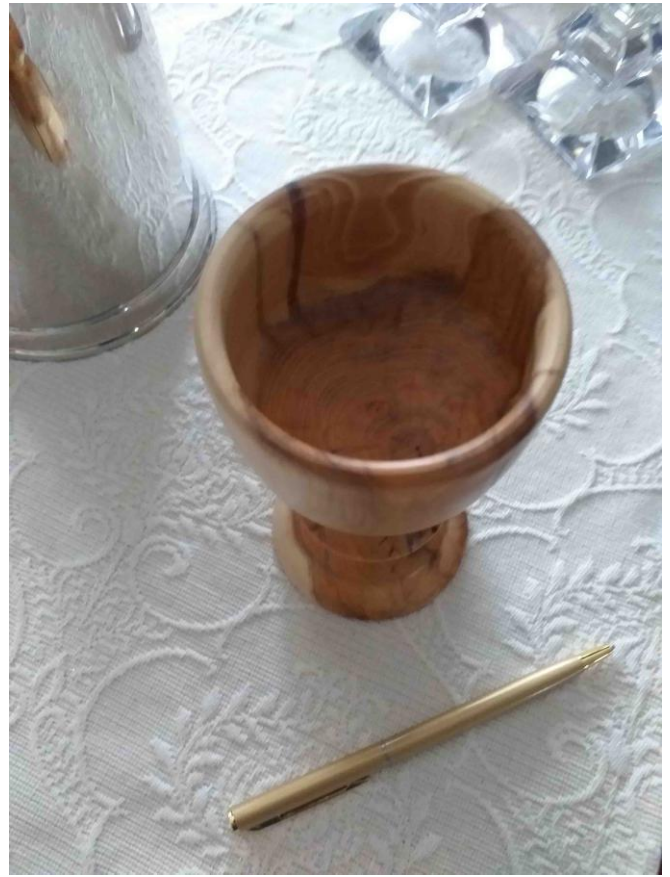
Artistic

John O Neill: Made for his 2 year old granddaughter, this is something that she will always treasure. The Ash legs and Pine seat blend well together. Looks good and sturdy to last the test of time, good finish too..



Michael Cahill: Lovely back drop for your very well shaped Goblet in my favourite wood, Yew. You made the best of sap wood and grain in the design.





Renee Kennedy: My favourite wood yet again, Yew. Nice use of sap wood bark and grain in the design. You were right not use any fancy stuff as the nature of the wood did that for you.



Brendan's first place goes to Renee Kennedy.

There were four entries in the Experienced section.

Sean Earls: Sean left his spalted Beech bowl for a week before going back to add the finishing touches. Unfortunately the bowl warped in the meantime. You were lucky Sean you had it so well finished before you came back to it. I really like the rim on the platter. A lovely piece of spalted Beech.

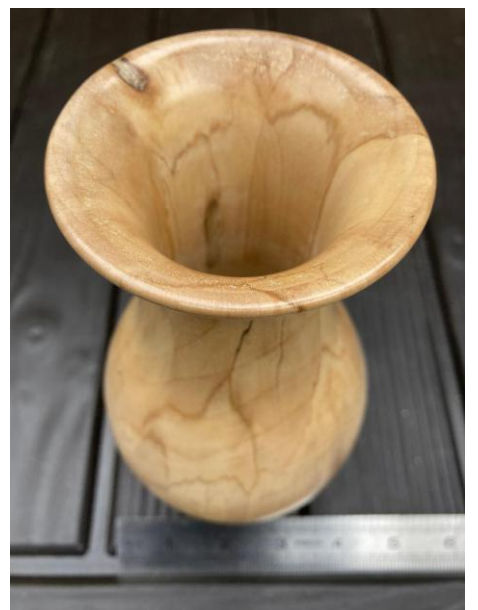


Brendan Kelly: That is a lovely beech Bowl Brendan, not a sign of a tool mark the dark line's set it off well, quality work.

Vinny Whelan: Well shaped Goblet Vinny, nice captive ring and texturing, the knots also add to the design. Well done.



Patrick Costigan: Lovely vase Patrick, top class form and finish. You have us all wondering the type of wood it is, Beech maybe?



Brendan's first place goes to Pat Costigan.

There were six entries in the Advanced section.

Cecil Barron: Cecil made a beautiful chestnut bowl which he spirit dyed leaving the grain to be seen in all its glory.



Joe O Neill: Joe made a Ship's Wheel with a central clock that any boat lover would be thrilled to have it hanging on their wall.



Tony Hartney: Well done Tony that Silver Birch natural edge bowl turned out lovely. You could also have entered it in the Artistic section.



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



Advanced: Michael Fay



Experienced: Willie Reville



Beginners: Pat Costigan



Artistic: Cecil Barron

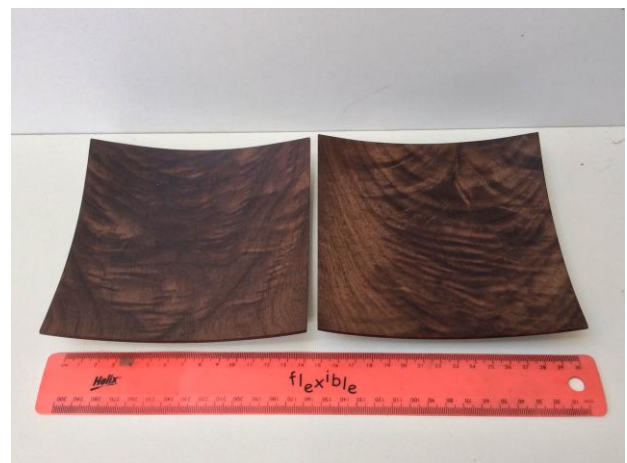
Sean Ryan: A lot of work in that Cryptex Puzzle Sean. I've never made one myself but I would say it is very tricky, try filling it with Bitcoins.



Paddy Finn: Very seasonal Paddy and very well done. I wonder how would a colour work on them.

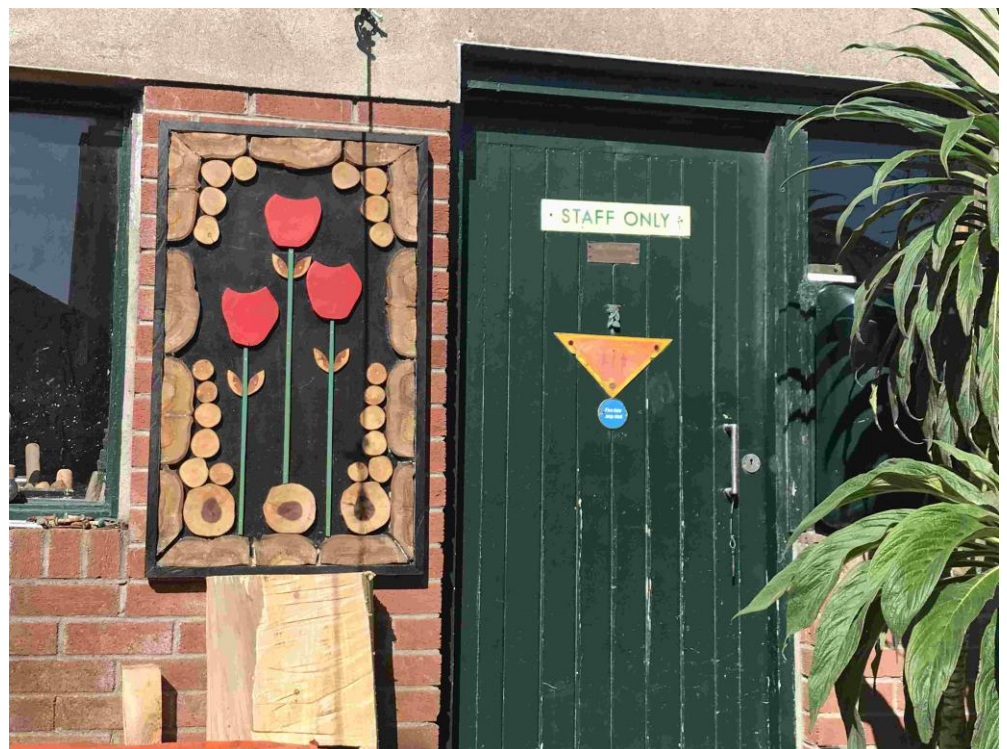


Michael Fay: We will have to make a Super League for you Michael. Not a hope of catching you off guard in any of these competitions, amazing work on those pair of matching square Walnut bowls.



Brendan's first place goes to Sean Ryan.

Cecil Barron felt his shed needed decoration, so he made these flowers to spruce it up.



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And finally the Artistic section had seven entries.

Cecil Barron: Nice shape to that Sycamore Vase Cecil. The spalting is very pronounced which made it hard to show the texturing and the black line is a nice design feature. Well done.

Tony Hartney: I would say Tony you have the spirit dye finish mastered on that lovely Sycamore Vase, well done Tony.



Brendan Kelly: Quality finish no tool marks, great design, the LED light is a nice touch. I think you have a commercial venture on your hands there Brendan.



Sean Ryan: Nice shape to that Bowl Sean, timber looks like chestnut, nice grain and a nice colour on the outside. Well Done.



John Duff: You put a lot of work in to that bowl John. Nice grain, is it Pine? Pedestal gives it a nice lift. Colouring takes a lot of trial and error but I think you got a very acceptable finish on it.



John O Neill: John was asked to 'do something' with a slate off a Scottish crofters cottage which was of sentimental value to the owner. He came up with this idea. The wood looks like Ash and the grain is lined up well with the contours of the slate. Well done John.
(p.s. When you get that promised bottle of Whisky give us a call.)

Colum Murphy: Hi Colum you got the Form Function and Finish right, the ebonising also looks great and gives a nice mood to the piece.



Brendan's first place goes to Brendan Kelly.

I would like to thank the seventeen members for entering the competition this month it shows that you have a genuine interest in the good of the chapter. The standard of the entries was very high which made it challenging to pick a winner. *Brendan Phelan*

Conkers Live with Stewart Furini.



Stewart is an artistic turner specialising in texturing and colouring. In this demonstration he will show us some of his techniques.

He started his demonstration by mounting 5 x 2 inch Beech blank on to a chuck. Using a 3/8 inch bowl gouge he faced off the end and roughly shaped the bowl. Once happy with the general shape he cut a spigot on the end and smoothed off the outside of the bowl.



The best shape for texturing purposes is a complete graduated curve as this will allow the tool to travel more evenly over the surface.

Stewart then introduced us to the Robert Sorby texturing tool. The tool consists of a toothed wheel which, when moved across the wood, produces a textured cutting effect.

The tool can be used in a number of ways but the most straight forward for beginners is to hold it against the wood at 90 degrees to the tool rest, with the cutting wheel vertical. This will produce an orange peel effect when moved across the wood from right to left. Another method is to have the



cutting wheel horizontal. This will produce a spiralling effect when moved across the work.

The ideal lathe speed is about 1000rpm. Stewart demonstrated both methods finishing with the spiral. The next job was to clean up the tear out left by the spiralling tool. This can be done with a range of tools such as a rasp, a half round file, a needle file, a stiff wire brush or simply 240 grit sandpaper wrapped around a lollipop stick. This part of the process can be quite tedious and depending on the size of the piece can take 15 to 30 minutes.

Stewart then went on to add some colour. He started with some ebonising black lacquer. Once the



lacquer was dry he power sanded the piece. This removes the black from the high points of the texture while leaving the black in the deeper groves. Selecting a red dye he used some paper towel to dab it on randomly, being careful not to cover all the bare wood.



Next he carefully applied some yellow dye with an artist's bush to the remaining patches of bare wood.

Being happy with the results Stewart decided to leave it as it was



and mount another piece of Beech on the lathe. He had prepared this piece with a similar spiral effect. He went on to show us how the same results can be achieved using an air brush rather than the artist's brush. This time using blue, green and yellow dyes.

Well, yet another great demonstration from Conkers. Our thanks to Stewart and Chestnut Products for a very enjoyable evening.

The next Conkers Live is on Wednesday May 12th. The demonstrator this time will be Kirsty Dalton. I'll send you all the direct link by email beforehand.

Brendan Kelly



WE NEED YOU!



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.

Subscription Price: €47.00

12 Issues, commencing Issue Number 357, May 2021. Issue 356 is supposedly in the Post. (Some sub renewals are a month or two later than the above issue number).

N.B. Last year we had around 40 subscriptions.
The price is up by €1.00 compared to last year for 35 or more subscriptions.
If we do not reach 35 subscriptions, the above price will not be attainable.

New Chapter Members.

For those of you new to the Chapter, the “Woodturning” Magazine is published by GMC Publications in the UK. As a Chapter we get a good bulk order price, compared to individual subscription, and even far better than buying locally in your newsagent.

Subscription Cut-Off Date: Saturday 15th May 2021

The above date will be the final date for acceptance of payments. Any received after this date will not be accepted, and will be returned. If you want it, ORDER IT NOW!

If you are late, you will have to order it directly yourself, at a much higher cost.

All Members who want the Magazine:

Please print out this Application Form, and fill it out in block capitals, in Full. This includes all members who have got the magazine in the past, so we have your correct up to date details.

Return the Application Form with payment to me as soon as possible. All my details are listed at the end of the form.

Payment can be made by Cheque, due to the present Covid 19 circumstances.
Cheques to be made out to Graham Brislane. (not the Chapter or Guild).
If you live close to me and it is possible, you can hand deliver cash to my address (see below).

As there are no monthly meeting payment cannot be made there.

Application Forms with cheques can be posted to me.
(Please do not send cash via post).
I or the Chapter cannot be held responsible if cash gets lost or stolen.

Applications with Cash or Cheques can be hand delivered to my house.
(This should only be done within Government Guidelines / restrictions, whatever they may be at any time).

If you have any questions, please just give me a ring on 087-2914 770.

Woodturning Magazine Application Form – 2021 / 2022.

To commence from: Issue No. 357, May 2020.

Price for 12 Issues: €47.00

Name: _____

Address: _____

Postcode: _____

Your Contact Details: (All Required)

Phone (Landline) _____

Phone (Mobile) _____

Email _____

Methods of Payment:

Cheques: To be made out to Graham Brislane.

Cash: Only if delivering to me within Covid 19 restrictions.

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If you have any questions regarding the above, please don't hesitate to contact me.

When one starts woodturning the word grain is encountered and keeps coming up.

Against the grain apparently is a no-no but with the grain is da business! A bit of figuring out later you get the lie of the grain issue, or so one might have thought. To really understand it you have to delve much deeper and go back to basics; trees.

Cut down a tree and the growth circles will be obvious, light circles separated by darker ones are the norm in most woods. I used a bit of leylandi for the pictures, it's what was on hand, not a completely useless wood then!



Pic, Growth rings indicating variable year growth. one wet spring producing punky growth about 3-4 years ago

These circles are much more complex than one might first think, each circle represents a part of the annual growth. These growth spurts occur as a result of the seasons. The two main categories are springwood and summerwood which are the two main growing seasons of the year. The differences between springwood and summerwood is what makes life difficult for us woodturners and anyone else who works with wood.

The Springwood (sometimes called early wood) growth stage is rapid, large cells with thin walls are formed. Growth is rapid resulting in large cell structure, sponge-like material which is porous. The effect of the thin-walled cells is more obvious when finishing techniques are applied, this band is very porous and is sometimes referred to as 'ring porous wood', sanding sealer can be used to make it less porous. A narrow band of darker cells separates these cells from the next growth stage, Summerwood.

Summerwood is the result of a calmer and normally dryer part of the growing season. The cells have thicker walls and are more tightly packed, they are smaller than the Springwood cells. The colour is lighter and the

tightly packed cells are less open to ingress of fluids with the result that finishing materials penetrate in a more uniform manner

After summerwood there may be a bit of Autumn and even winter build/packing of cells. This are minor in most woods and appear as blurring of the join between summer and spring. Not important for a wood turner. Trees from equatorial areas have very little growth seasonal differences. Trees from colder climates have smaller springwood rings, shorter spring and longer summer days produce dense compact wood.

Each year a tree grows a new series of growth rings. Trees are biggest at ground level and decrease in size towards the top. Each ring/layer is therefore cone shaped from root to treetop resulting in the tree being basically a series of cones stacked tightly. The cones are of two types, loosely packed fibres (Springwood) and tightly packed (Summerwood).

Wet season produces widest and punkiest rings, dry seasons produce more compact and densest rings. Tree rings will be thicker on the north side (less sunlight so better moisture retention) and thinner on the southside (warmer side so more evaporation).

Branches make a large impact on these growth rings, tightly packed rings under the branch, as these are compressed, by the weight and greater spacing on the upper side where the weight stretched the fibres. The result is a more varied and interesting pattern of rings.



These growth rings result in alternating soft and hard layers, if a tool cuts into the softer layer first it will rip out wood rather than cut it, against the grain. If the tool (sharp) is supported by the harder summerwood it will shave the subsequent spring wood layer and give a smooth cut, with the grain.