



# Dublin Chapter Newsletter

Irish Woodturners Guild

May 2025



Editor John O'Neill

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

## Contents

April competition	P2
Saturdays demo	P\$
Arts and crafts	P6
Leader board	P8



Our demonstrator today is Matthias Bachoffen Beer. He lives in Ticino, near the Italian border in southern Switzerland.

Matthias did a woodturning apprenticeship between 1984 & 1987. In 2011 he opened his own woodturning school.

Matthias has a passion for creating beautiful pieces with wood. He likes to finish pieces with great detail using gold or silver leaf or painting them. He has turned in Thailand, Cambodia and Vietnam, check out his youtube channel for more.

Some of his pieces shown below.

Looking forward to a great days turning by a true master craftsman.



April 2025 competition photos,,  
pictures by Declan Corrigan



Brian Kelly

1st experienced Brian Kelly



Graham Hunter

2nd experienced Graham Hunter



1st  
advanced  
Tony Hartney

Tony Hartney



Charlie Byrne

2nd advanced Charlie Byrne



Michael Stephens

3rd advanced Michael Stephens



Claire Godkin

4th advanced Claire Godkin



5th advanced John O'Neill



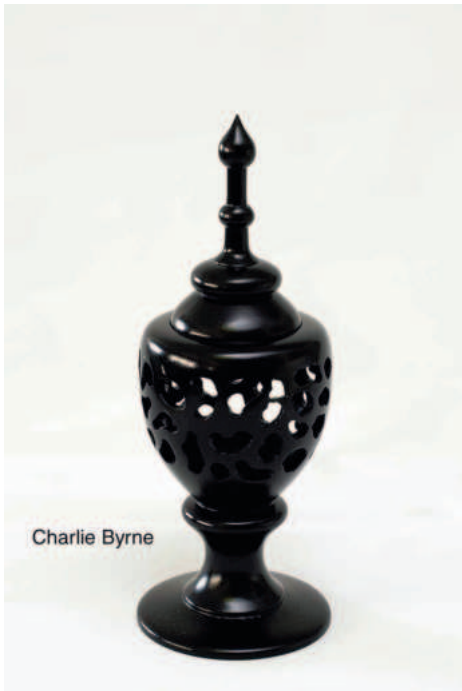
1st beginners Brendan O'Looney



1st artistic Michael Fay



2nd artistic Brian Kelly



3rd artistic Charlie Byrne



4th artistic Graham Hunter

Saturday

Demonstrator: Harry Reynolds

Focus: spindle turning, Including figurines & domestic 'delph' etc. requiring a 'precise jig'

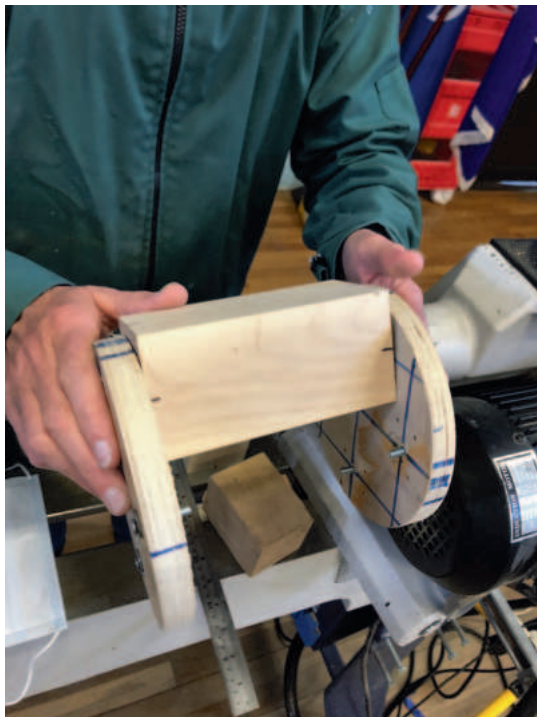
Notes by Pacelli O'Rourke

Pictures by John O'Neill

It was wonderful that Harry brought such a gallery of already finished items with him. They are really a delight to the eye. Some items stand alone, while others share a simple base. Very attractive, very colourful. Harry has come with an impressive selection including three ladies wearing wide brimmed headgear which would give them a decent shot at ladies day!

A close look at the jig

The purpose of this is to anchor a number of rectangular



blanks within two circles of sturdy plywood. To this are attached two faceplate rings for mounting. The circles are fitted with normal screws plus several key nuts, (which you would see where castors have been fitted on heavy furniture) There is great interest around the gallery table ( beside the lathe). Wood turners become avidly interested in everything to do with tools and materials plus ways and means. The clever truth here is that the drum while being itself able to withstand quite powerful stresses and strains, also allows the turner to change orientation of the blanks without it becoming a major issue! Of course measuring and marking needs to be followed diligently. Harry mentions that some of the tools and methods he is using are hundreds of years old. His materials today

are maple, teak, sycamore and iroko. The inside face of the blanks are measured and marked with a quartered square which has all to do with precision when marrying the circles and blanks together. The faceplate ring now becomes the mounting function of both pieces. Our demonstrator now needs to very carefully work out that the blocks are in the exact position for the jig to be fully functional, screwed home for an excellent hold. Harry marks the four blanks about a quarter of an inch from the edges. Only the four blanks have the curvature factor. The use of all screws and keynuts makes the jig very strong.



I guess the trick is twofold.: by the loosening of the screws the turner can accurately change the orientation so as to end with a final profile which is convex on one side and concave on the other. The blanks are mounted in such a way that they are positioned proud of the jig-edge allowing the curvature to take place . Harry makes a useful point; use the smallest tool and tool rest to hand. This gives maximum control to the turner which is what we need to aim for. There can be no giving a hint of hurry at this stage. This is the type of project which requires positive concentration as the demonstrator enters into that level of attention to every detail, Anything less will show in the quality of the work. It perplexes the mind somewhat. A dense piece of wood is gradually formed with two opposing faces which intrigues the audience especially when the item leaves the lathe! It is then that the 'magic' really comes to the fore creating ample space for aesthetic



creative thought. No wonder, then that our demonstrator was in such demand during the break!

#### Sanding

A quick rub of 180 grit will be sufficient at this point. Once the early stages are turned with due precision, the turner can put on the thinking cap regarding the 'possibilities' For example, Harry turned an arching container with contrasting lid , in iroko, such as might grace a dressing table. Or... let's call a spade a spade , the only definite limit is the imagination. And so, speaking of calling a spade a spade, the clock has made the decision that we have to conclude the meeting and therefore the wonderful demonstration. I believe all present had an entertaining and educative morning .

Thank You, Harry  
Pacelli O'Rourke



a sample of pieces Harry has made with his jig



## The arts and crafts movement

By John O'Neill

The 18th and 19th centuries were signified by the industrial revolution. Doing work by machines became the buzzword, the industrial revolution had changed the way society worked. Gone were the cottage industries and in came the big mass producing factories. Craftmanship and style gave way to banal and mass produced decorative arts.

By the mid 19th century there was a small movement in England who had become concerned that style, craftmanship and good taste had been sidelined by pieces being produced on a mass scale.

One of these people was William Morris who founded a firm of decorators and manufacturers.

Morris's wallpaper print, called blackthorns pictured on the right.



A pair of William Morris chairs shown above.

In 1882 Arthur Mackmurdo founded the Century Guild for craftsmen. They revived the art of hand printing and championed the inclusion of the artistic dimension to craft work.

The main problem with the movement was its practicality and its relevance to the majority.

The movement risked becoming work for a few by a few, high end craftwork was rarely seen by the 'common' people. The

work produced was not seen as practical and unaffordable.

The movement became diffused and identified with a larger group of people, its ideas spread to other countries and triggered a growing interest in the design of everyday things and introduced a new movement, art nouveau. Picture above, arts and crafts movement vase and bowl.

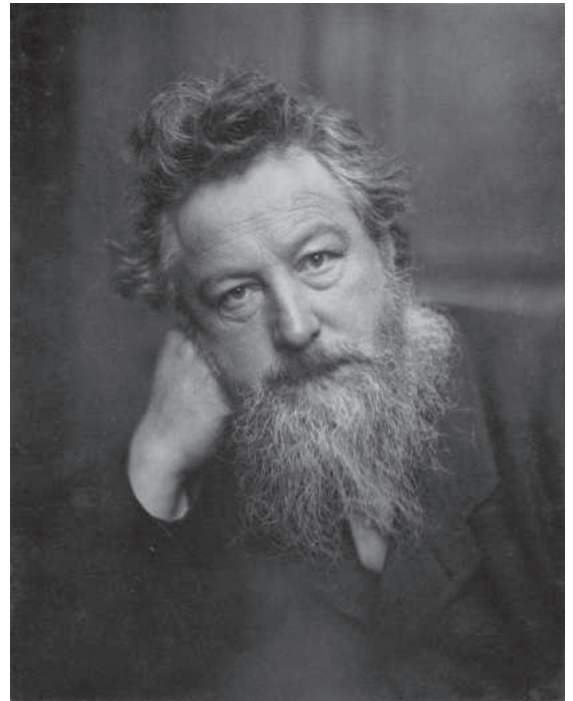


Morris and his mates produced handcrafted jewellery, metalwork, wallpaper, books, furniture and books. The firm was run as a collaborative effort where the artists and crafts people were in control of direction.

The painters and designers provided the blueprints for the skilled crafts people to produce. Many of their designs and concepts have been copied by designers and craftsmen since that time and they still continue to be copied and serve as an inspiration to crafts people.

"Have nothing in your house you do not know to be useful or believe to be beautiful," William Morris said, pictured on right.

Morris is famous for his wallpaper designs but his catalogue of products included many pieces of furniture. One of his tables shown below, simple in design but very practical, its very well built and meant for many years of use, Morris considered it of 'honest construction' with the craft element clearly evident.



The Morris chair.

In 1865 one of the Morris company members saw a chair in a cabinet shop which he took sketches of, then handed these sketches to the firm's chief designer, Philip Webb.

He introduced a few modifications and they began producing the reclining chair which became known as the Morris chair, pictured on the right.

It was characterised by high quality materials and excellent craftsmanship.

Hundreds of versions were produced until the firm closed in the 1940s. All chairs have an adjustable back and the main design considerations were that they looked good and were comfortable. Companies all over



the world produced Morris inspired chairs, including William Price

in Philadelphia, the Price chair pictured on the left.

Many versions of the chair incorporate some turnings, these were functional rather than a feature. The method of operation was that the designer would produce a drawing, hand it to the craftsman to produce the finished item.

All Morris chairs were designed to be comfortable with reclining backs.

They were expensive when new but very sought after, one might need deep pockets to acquire one.

If you have one bring it in so that we can see it!



Competition Table

	Dec	Jan	Feb	Mar	Apr	May	Jun	July	Aug	Sep	Oct	Nov	Totals
<b>Beginners</b>													
Brendan O'Looney				15	15								30
Liam Slattery		15											15
<b>Experienced</b>													
Graham Hunter	15	13	11	15	13								67
Brian Kelly	13	11	15	13	15								67
Barry Dunne		15	13	11									39
<b>Advanced</b>													
Michael Stephens	11	11	7	15	11								55
Tony Hartney		13	11	11	15								50
Charlie Byrne		7	15		13								35
Michael Fay		15	13										28
Claire Godkin		9	9		9								27
John O'Neill	15				7								22
Sean Ryan		6		13									19
Brendan Phelan	13												13
Declan Corrigan		5											5
<b>Artistic</b>													
Charlie Byrne	15	15	11	15	11								67
Michael Fay		13	13	13	15								54
Brian Kelly		11	7	11	13								42
Michael Stephens	9	9	5										23
Declan Corrigan		7	9										16
Colm Murphy			15										15
Graham Hunter			5		9								14
Hugh Nolan	13												13
John O'Neill	11												11
Barry Dunne				9									9
Tony Hartney				7									7
Claire Godkin			6										6

## Chapter officers

President	Joe	McLoughlin	0872610803	
Chairman	Pat	Walsh		DWT.Chair@gmail.com
Secretary	Tommy	Hartnett	0868284178	DWT.Secretary@gmail.com
Treasurer	Vincent	Whelan	0877604918	DWT.Treasurer@gmail.com
Membership	Mark	Daly	0879484051	DWT.Membership@gmail.com
Competitions	Charlie	Byrne		DWT.Competitions@gmail.com
Exhibitions	Paul	Murtagh	0871331292	
Audio Visual	Tony	Hartney		
Wednesday Demos	Brendan	Phelan		
Newsletter/WebSite	John	O'Neill		webmaster@dublinwoodturners.com
Books & Video				