

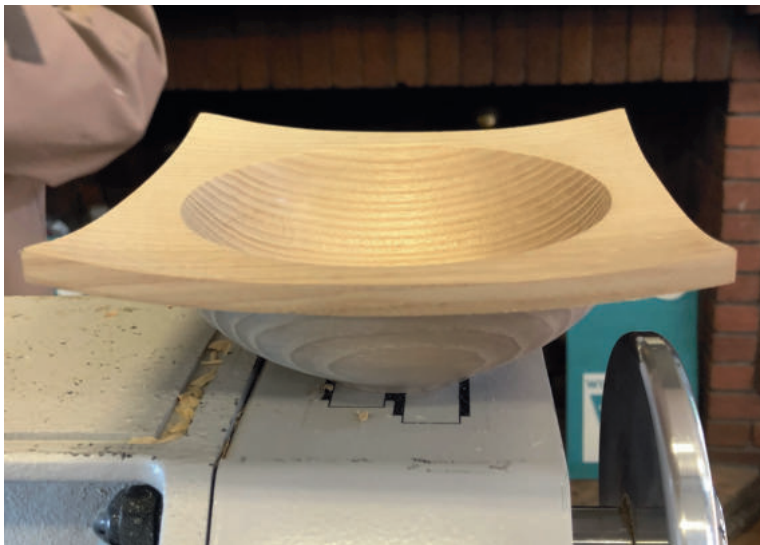
Editor John O'Neill

Please check both your email and the Chapter website (<http://www.dublinwoodturners.com>) regularly for updates. Videos of our demonstrations can be found on our youtube channel <https://www.youtube.com/@DublinWoodTurners> .

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The pieces turned by David O'Neill and Robert O'Connor at our BBQ event. Winged bowl and candlesticks by David, funnel and lidded bowl by Robert.





Eoghan McGarry

1st beginners
Owen McGarry



Brian Kelly

1st experienced Brian Kelly

1st advanced
Charlie
Byrne



Charlie
Byrne



Barry Dunne

2nd experienced Barry Dunne

2nd advanced
Declan Corrigan



Declan
Corrigan



Michael Stephens

joint 3rd advanced Michael Stephens



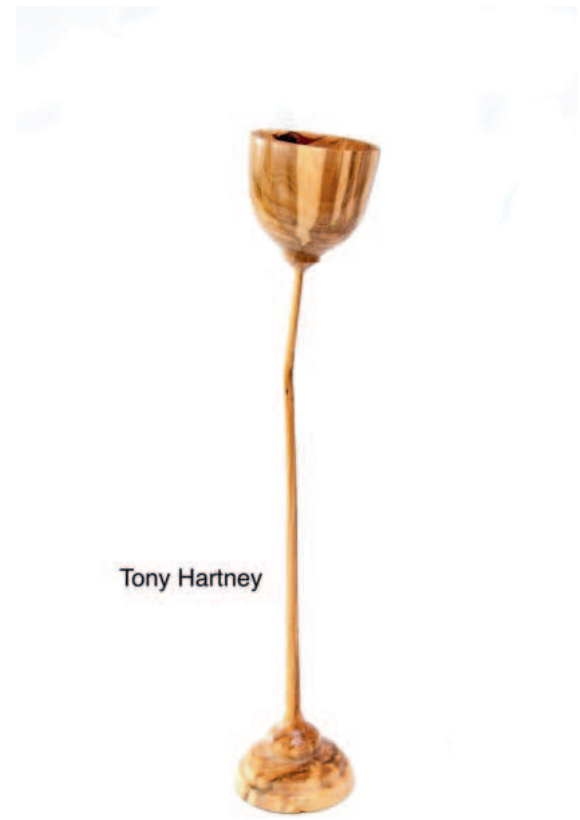
David Sweeney

joint 3rd advanced David Sweeney



Sean Ryan

5th advanced Sean Ryan



Tony Hartney

6th advanced Tony Hartney



Claire Godkin

7th advanced Claire Godkin



Michael Fay

1st artistic Michael Fay



Charlie Byrne

2nd artistic Charlie Byrne



Brian Kelly

3rd artistic Brian Kelly



Michael Stephens

4th artistic Michael Stephens



Colum Murphy

5th artistic Colum Murphy



Charlie Byrne

Open competition Charlie Byrne



open competition Claire Godkin

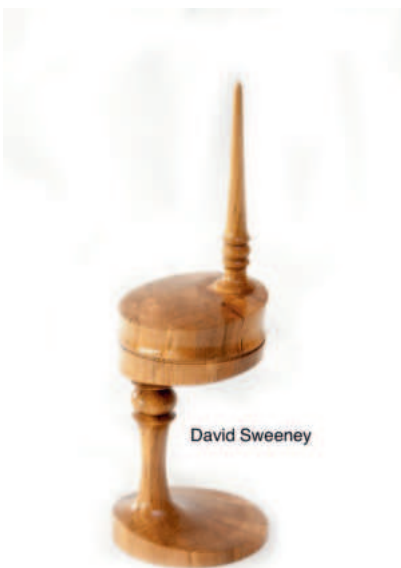


open competition David Sweeney



David Sweeney

open competition David Sweeney



David Sweeney

open competition David Sweeney

open competition



Michael Fay



Open competition Michael Fay



open competition Michael Barrett



open competition Michael Barrett



open competition Michael Barrett



open competition Michael Barrett

Competition Table

	Dec	Jan	Feb	Mar	Apr	May	Jun	July	Aug	Sep	Oct	Nov	Totals
Beginners													
Brendan O'Looney				15	15	15	15						60
Liam Slattery		15											15
Michael Harte							13						13
Eoghan Mcgarry								15					15
Experienced													
Brian Kelly	13	11	15	13	15	13	15	15					110
Barry Dunne		15	13	11		15	13	13					80
Graham Hunter	15	13	11	15	13	11							78
Advanced													
Tony Hartney		13	11	11	15	9	15	6					80
Michael Stephens	11	11	7	15	11	7		11					73
Charlie Byrne		7	15		13			15					50
Claire Godkin		9	9		9	6	7	5					45
Michael Fay		15	13			15							43
David Sweeney						9	13	11					33
Declan Corrigan		5					11	13					29
Sean Ryan		6		13				7					26
John O'Neill	15				7								22
Hugh Nolan						11	9						20
Colum Murphy						15							15
Brendan Phelan	13												13
Artistic													
Charlie Byrne	15	15	11	15	11	11	13	13					104
Michael Fay		13	13	13	15	15	15	15					99
Brian Kelly		11	7	11	13	6	11	11					70
Michael Stephens	9	9	5			7		9					39
Colm Murphy			15			13		7					35
Hugh Nolan	13						9						22
Declan Corrigan		7	9										16
Graham Hunter			5		9								14
Claire Godkin			6				7						13
John O'Neill	11												11
David Sweeney						11							11
Barry Dunne				9									9
Tony Hartney				7									7

Competition subjects for remainder of 2025

August cup, saucer and spoon
 September honey pot and honey dipper
 October cocktail stick holder
 November tapas board with handle plus small bowls,
 beginners 2 bowls
 experienced and advanced 4 bowls
 December a christmas scene

BBQ seminar

Demonstrator: as Gary Rance is in hospital , David O'Neill has kindly agreed to step into the breach. Toward the end of the day, Robert O'Connor from Gorey in Co. Wicklow will bring the day to a conclusion.

Notes by Pacelli O'Rourke and John O'Neill
Pictures by John O'Neill

I see a goodly array of tools and a classic single candlestick in the Regency style . So, the obvious decision is made by David, that is, to turn a companion- matching of course, for the single, candlestick.! He now has to hand, a blank of about 8" in length and 3" square between centres. I have to say that, like all demonstrators, David takes



a very genuine interest in hearing and answering questions, pictured above right. For example, the precise nature of a pummel. That is the immediate change from circular to angular. Looks easy, yet is full of potential catches and snatches galore! Now he announces a special bit of fancy footwork for bowl turning for beginners. It leans on the first four letters of the English Alphabet. So : Here goes:

-Anchor your chisel or gouge against your body.
- ...Keep the bevel rubbing
- ...Pick up the cut
- ...Check the direction in which the tool will be travelling.

The big advantage of a rational approach like this is that it reminds the novice that there is nothing- but

nothing haphazard about wood turning!

A note on health and safety.

The wood for today is horse chestnut. If you were to look at the little table near the lathe, you couldn't but notice the droves of gouges, chisels and most especially,



multiple callipers. The act of searching can be exhausting! Imagine if you had enough tools to come to your lathe with measuring gear pre set! David got a lot of compliments for a four angled device which in seconds can provide an infinity of accurately measured angles.



Further words on Health and Safety;
 All turning is risky. Always wear a face mask Money spent on dust extraction is money well spent. Earlier, we used the word “risky” about woodturning. Well, one of the chief offenders in this regard is a dull cutting edge. Never pass by an occasion to do a bit of tool sharpening. Obviously, our demonstrators provide the very best of good example on all fronts. David lauded the praises of a pillar drill in the work shop. The fact is that such a piece of kit, can provide relatively simple ways of accurately setting up. Not always but often. So, David’s



the large negative rake scraper



shaping the winged bowl

next item is a small cup or bowl, decorated with two attractive burnt lines up toward the rim. The area between the lines is painted bright red with spirit paint.

Initially it is chucked on a screw chuck, Then a short tenon to allow hollowing. A lovely piece indeed.

So to a Piece de resistance. Allow me to do my best to describe the finished product. It starts out as a hefty blank which is duly turned into a small bowl which has four corners protruding all of which are full of curvature. These curved

corners show an amazingly uniform thinness!

I took the occasion to ask the demonstrator; “What is the name of the item you are currently working on?” His reply follows:” a straight, square;roundy bowl (pictured on right) “Hmm.. just remember, Slow, careful preparation for the act of turning and, very sharp tools. Precisely where does the

turner place the tools for maximum success.

I cannot help keeping my eye on Robert. It goes with craftspersons on the highest echelons of performance of their skills..they are hungry for the chance to get their teeth into that world of tools and materials and best practice.

Meanwhile the clock is running down!!! Truly, there is not that much



David's candlestick

exaggeration in David’s comedic answer to my earlier question re. A title for the piece. There is so much stuff going on! Yes, it is a bowl, but then there is this very convincing four cornered curved, piece of material. with this piece you cannot keep the bevel rubbing. There is no bevel!

Remember, A/B/C/D.

Never succumb to loss of calm or heavy handedness. Some sheets of kitchen towel can be used to provide traction for sanding, especially with tailstock support.

At this stage Robert enters the limelight. With no surprise, he makes a bee-line for the wonderful piece with the curvature etc. we see what I referred to earlier; the challenge of the project, which involves the quietude of the turner. So, he sends his work around for perusal by all present.



Robert at the lathe

Robert started off by turning a funnel, a little piece which requires skill to produce a good result. 200mm x 90mm blank mounted on lathe between centres, quickly turned to cylinder using the spindle roughing gouge and tenon turned on one end. It was then mounted in the chuck and centre cored out, picture above and right. It was obvious



at this stage that we now had a different turner, if you blinked you were going to miss something, even the size of the shavings was different, thicker and larger now, picture on right, Roberts at top and Davids smaller shavings at bottom, both masters but different styles. The spindle gouge was put to use coring out the inside of the funnel, mainly done with a pull cut in direction from centre to rim, picture above right.



This was quickly done, to 'speed' things up he decided to use a drill bit in a jacobs chuck to make the centre opening of the funnel.

After drilling the pipe of the cone and just where the drill bit went in was deemed to be too sharp and was brought to a



gentle curve with pull cuts of the spindle gouge. The outside for cone then turned with the spindle gouge, he got it down to about 3mm but decided that this was a bit heavy and brought it down to under 2mm, a bit of one handed spindle gouge work(left hand) required as the right hand used to support the inside of the cone, there is an advantage to being a ciotóg!
The excess wood on lower half of blank then quickly removed with spindle roughing gouge with a parting tool also used to quickly remove the

waste. The stem then finished off using the spindle roughing gouge, left hand used to support the piece when finishing.
A little bit of sanding to 'tidy up' and the base cut off at a 45 degree angle with a little pull saw.
Finished funnel pictured below



A cup of tae agus bisceide had by all and then Robert started into a lidded bowl by mounting a large piece of wood using a faceplate. The blank was shaped from tailstock end using a bowl gouge with the grind fairly moderate, no long grind!

He went for a catenary curve shape and fine tuned it until he was satisfied with it. Tenon

made on the end.

A heavy scraper was used to shear scrape the surface and produce a smooth finish, the shavings off this scraper being very fine.

Then he put two bands near the top of the bowl with a spindle gouge, this action produces a bit of roughness which was cleaned up with a bit of sanding. The outside of the bowl given a tiny bit of sanding also, this was really a token effort as the shear scraping had produced a great finish.

Roberts objective was to use spirit stain (red) to highlight



this band between the two lines. To prevent the spirit stain running into the surrounding wood he burned the lines with some wire, result pictured on right.



Colouring was done with a small paint brush and a steady hand, no stain running observed, pictured on left. This area treated with a coat of varnish to prevent 'running' when he puts oil on the bowl.. Faceplate removed and remounted in a chuck, Hollowing was a quick affair with a skillfully held bowl gouge, pic below right. A sharper gouge used to finish the inside surface which left a good finish. Note the walls of the bowl finished before removing the last bit of the centre and were turned to about 3mm thickness. The tenon was then removed.



Next step was to turn the lid. Similar faceplate mounting with the bottom of lid at tailstock side.

A comfortable fit was achieved and a slight tenon turned on the bottom of this lid, this to be used to finish the top side of the lid.



The lid was unscrewed from the faceplate and mounted in the chuck, The waste removed to eliminate the

screw holes and the top shaped as pictured above left. Roberts finished bowl on the right.

A great day with two master turners. Thank you David and Robert.

