

Editor John O'Neill

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

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Picture above, the audience giving full attention to Gary Lowe.

Left, the winner of the open competition by Steve Twydell.

Below, some of our open competition entries.





Dublin Chapter ONE DAY SEMINAR



Leading European Woodturner

First Time in Ireland

Matthias Bachoffen Beer

Sat. May 3rd 2025

**Registration
from 9:00AM.**

**Demonstration
start 9:30AM**

Raffle with Great Prizes



An enjoyable and
inspiring day is assured.

**Cost €50 includes Hot
Lunch, Tea & Coffee**

**Competition (max 3
entries)**

**Dublin Woodturners
Willington Scout Den
6 Templeogue Lodge,
Templeogue, Dublin
D6W AA14**

**To Book contact Treasurer at:
email - vpsscwhelan@gmail.com
Phone - 087 760 4918
Deposit €20 refundable up to 1
week before Seminar.**



Brian Kelly

1st experienced Brian Kelly



Barry Dunne

2nd experienced Barry Dunne

3rd experienced
Graham Hunter

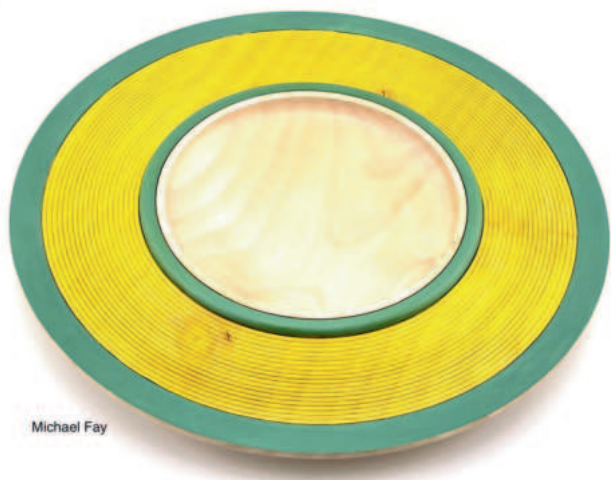


Graham Hunter



Charlie Byrne

1st advanced Charlie Byrne



Michael Fay

2nd advanced Michael Fay



Tony Hartney

3rd advanced Tony Hartney



Claire Godkin

4th advanced Claire Godkin



Colm Murphy

1st artistic Colm Murphy



Michael Fay

2nd artistic Michael Fay



Charlie Byrne

3rd artistic Charlie Byrne



Declan Corrigan

4th artistic Declan Corrigan



Brian Kelly

5th artistic Brian Kelly



6th artistic
Claire
Godkin



7th artistic Graham Hunter



8th artistic
Michael Stephens

Saturday, new year seminar
Demonstrator: Gary Lowe, professional woodturner and demonstrator from Scotland.
Focus: Full days.
Notes by Pacelli O'Rourke
Pictures by John O'Neill

Gary's pallet for woodturning is quite broad indeed. So, we will have a rich experience with him today, including colouring, texturing and the special effects of off-centre turning.

The first item will be an off centre bowl. This is measured and marked precisely to create the effect of the rim of the bowl itself appearing above a disc which

looks as if it is orbiting the bowl like a planet! For me it is a master stroke not to turn a base or plinth of any kind, but to have created a nipple of wood which causes the piece to be at rest always at a slant. Again, the feel of an astronomical body. A word from our demonstrator : I'll try to keep things simple. The tailstock is brought up for support to the screw chuck. Don't feel the need to make the tailstock too tight. Always start shaping the piece, slowly at first. Truing up: let





the tool do the work. The precise place where Gary wants the rim to be, is now measured and marked.

Now comes the variance of off- centre elliptical design. Without doubt, this intrigues the studying eye! You sense motion where there is none! I want to turn this piece as fast as I can. With off centre turning, always check everything repeatedly. RPM is about 800 at this juncture. Callipers are now brought into play. This is to measure the size of the bowl base. It will be jam-chucked later when the base needs to be hollowed. Pencil lines are just a guide. I'm shaving the wood on the underside of the rim. Gary gives the usual warning regarding use of the callipers; Only the left leg of the instrument should come in contact with the revolving wood! Even then, only with the lightest of touches. So far he has been using

the bowl gouge. He deploys gouges in conjunction with a long handle which can accept many gouges of different sizes and shapes , very handy when the turner is in travelling mode.



Sanding and Finishing

Gary now hollowed the bowl of the piece with the help of the jam chuck.

At this stage sanding and light fishing can be done. Gary uses foam padded circular abrasives . With the help of Velcro, the pads can produce very satisfactory results by power sanding usually at” 20 minutes to,” by the clock face. Remember to lower the RPM and apply only light pressure to the relevant area. With regard to



finishing; use whatever pleases you ,for example: wax/wax polish (eg Briwax) most of the oils also can bring up a very fine finish.



At this point the piece is turned around and held by the tenon. Slowly ramp up RPM always checking progress.

Gary uses moisture to keep wood dust down. The nearer the centre, the slower the actual speed of the tool on the surface will be. Gary uses the shear scraper for cleaning up the hollowing. Use any tool that does the job. Again turn the piece around first, turning the small nipple which keeps a pleasant slant once the piece is at rest. Now remove the tenon. The jam chuck now does its work Electrical tape is used to give a firm



hold so that any remaining turning has a safe, steady hold. Voila!
One off-centre planet-bowl!

A coloured pot is the next project. Very pleasantly curved toward the base. Of course, the turner has the say on how precisely he wants it to look and indeed to feel in the hand. The blank is circularised using the spindle gouge. Make it fun, says Gary. Enjoy the work! You can have it fully open on the top, or as a vessel with a narrow opening. Gary chose the latter, which calls into play the swan neck hollowing tool. With enclosed hollowing like this, which begins with drilling down a 20mm drill-bit, it is important to regularly get rid of wood dust and other forms of unwanted clogging material. Clever use is made of electric tape to keep the turner clear as to depth. Gary shows us his favourite hold for hollowing



as follows: forearm support against the torso.

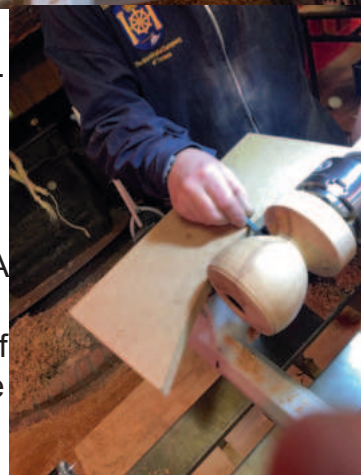
Remember, the more force the more vibration. He now measures a number of equidistant concentric grooves on an MDF board, a part of which is located in the lathe banjo. These marks are now registered on the partially shaped blank to end up inline with the piece. A small Japanese hand saw is used to cut concentric grooves like segments of a piece of fruit. Once again, the 'feel' of the organic. The acrylic paints are brushed well in. And as referred to, give a wonderful translucent

effect. What about acrylic paint drying? Put simply: A hairdryer can be used to very good effect. Beware of workshop appliances, for example paint strippers! Too much heat!!

3rd project: A Roman drinking flask. This is a very challenging piece. The blank is rectangular, about 6"x 8" X2.5" thick. Firstly, it is equipped with a screw chuck on one end and a tenon on the other. Once again, start off slowly and deliberately. I creep up on my line (ie lines of registration) The blank is first chucked with the screw method.

Straightaway, it becomes obvious that as well as the normal, in-line turning, some of the work needs to be done at 90 degrees to the lathe axis. I note that Gary has reduced the speed down to 200 RPM. The body of the flask is turned as in a normal bowl turning mode, facing the head stock. One side of this has a shallow sunken circle upon which three decorative grooves are cut. At right angles to this are two handles or lugs, one of which will be the neck of the flask and the other the base. One cannot exaggerate the utter need to have everything marked and scribed. But not just that: Turning side-on means you are in effect, turning 'fresh air' as the work comes up over the horizon! So, to the neck...it's desirable to spend a little time, maybe with pencil and a note pad, getting an idea of what you want the piece to look like. Gary has opted for a waisted look, a concave profile. He now turns a bung to fit into the neck. First though, a 20mm drill is driven down through the piece, then the bung is fitted into the neck.

At this point Gary spoke about novel ideas for showing your stock off in, say, a craft fair. One idea which took my fancy was getting a set of fairy lights and placing them where they could be



seen. He gave us a practical showing; really fetching and inducing a happy mood!

And so our Spring Seminar has come to a close with well deserved applause!

A final word of thanks to our hard working Committee for organising such a wonderful day for all of us.

Thank You all! Pacelli O'Rourke



Competition Table

	Dec	Jan	Feb	Mar	Apr	May	Jun	July	Aug	Sep	Oct	Nov	Totals
Beginners													
Liam Slattery		15											15
Experienced													
Graham Hunter	15	13	11										39
Brian Kelly	13	11	15										39
Barry Dunne		15	13										28
Advanced													
Michael Stephens	11	11	7										29
Michael Fay		15	13										28
Tony Hartney		13	11										24
Charlie Byrne		7	15										22
Claire Godkin		9	9										18
John O'Neill	15												15
Brendan Phelan	13												13
Sean Ryan		6											6
Declan Corrigan		5											5
Artistic													
Charlie Byrne	15	15	11										41
Michael Fay		13	13										26
Michael Stephens	9	9	5										23
Brian Kelly		11	7										18
Declan Corrigan		7	9										16
Colm Murphy			15										15
Hugh Nolan	13												13
John O'Neill	11												11
Claire Godkin			6										6
Graham Hunter			5										5

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