



Dublin Chapter Newsletter

Irish Woodturners Guild

June 2025



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 on right, Matthias finishing platter and sanding with power sander.



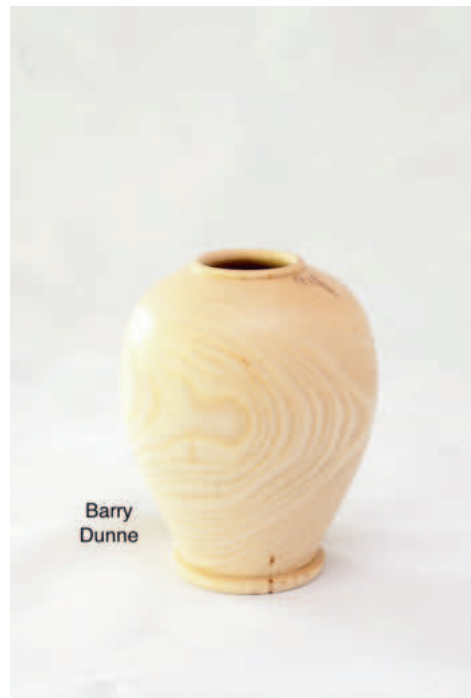
Competition Table

	Dec	Jan	Feb	Mar	Apr	May	Jun	July	Aug	Sep	Oct	Nov	Totals
Beginners													
Brendan O'Looney				15	15	15							45
Liam Slattery		15											15
Experienced													
Brian Kelly	13	11	15	13	15	13							80
Graham Hunter	15	13	11	15	13	11							78
Barry Dunne		15	13	11		15							54
Advanced													
Michael Stephens	11	11	7	15	11	7							62
Tony Hartney		13	11	11	15	9							59
Michael Fay		15	13			15							43
Charlie Byrne		7	15		13								35
Claire Godkin		9	9		9	6							33
John O'Neill	15				7								22
Sean Ryan		6		13									19
Colum Murphy						15							15
Brendan Phelan	13												13
Hugh Nolan						11							11
David Sweeney						9							9
Declan Corrigan		5											5
Artistic													
Charlie Byrne	15	15	11	15	11	9							76
Michael Fay		13	13	13	15	15							69
Brian Kelly		11	7	11	13	6							48
Michael Stephens	9	9	5			7							30
Colm Murphy			15			13							28
Declan Corrigan		7	9										16
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
David Sweeney													0

May 2025 competition photos,,
pictures by Declan Corrigan



1st beginners Brendan O'Looney



1st experienced Barry Dunne



2nd
experienced
Brian Kelly

Brian Kelly



Graham Hunter

3rd experienced Graham Hunter



Colum Murphy

1st advanced Colum Murphy



Michael Fay

1st advanced Michael Fay



Hugh Nolan

3rd advanced Hugh Nolan



Tony Hartney

4th advanced Tony Hartney



David Sweeney

4th advanced David Sweeney



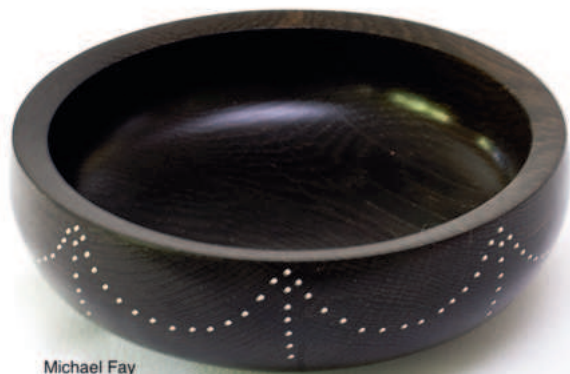
Michael Stephens

6th advanced Michael Stephens



Claire Godkin

7th advanced Claire Godkin



Michael Fay

1st artistic Michael Fay



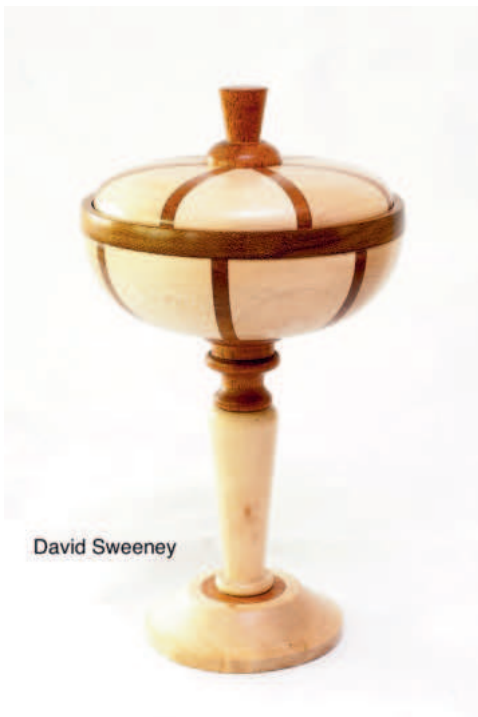
Colum Murphy

2nd artistic Colum Murphy



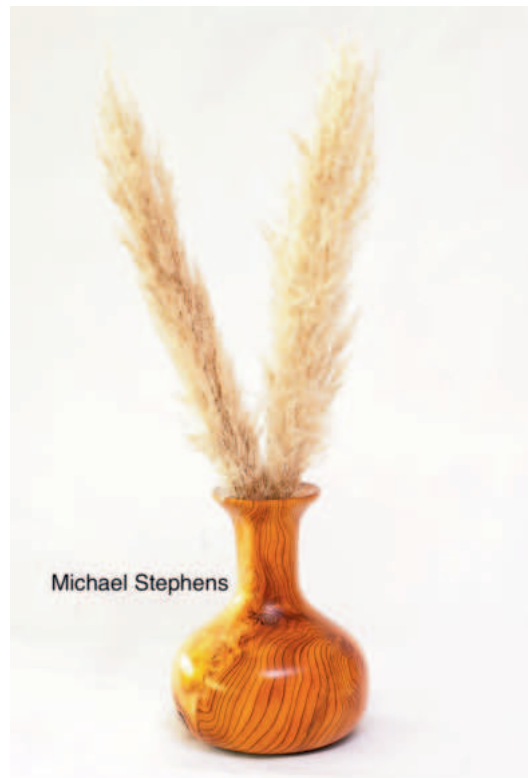
Charlie Byrne

3rd artistic Charlie Byrne



David Sweeney

3rd artistic David Sweeney



Michael Stephens

5th artistic Michael Stephens



6th artistic Brian Kelly



Louise Wilde

1st open Louise Wilde



open Michael Barrett



open entries by
Michael Barrett

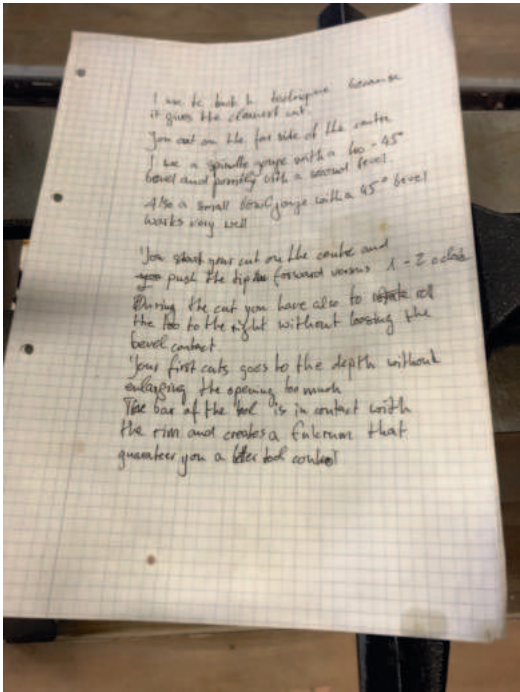


Competition subjects for remainder of 2025

July	open competition for BBQ, + monthly competition spindle turning, goblet candlestick etc
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

Seminar demo
 Saturday 3rd May 2025
 Demonstrator Matthias Bachhoffen Beer
 Notes by Pacelli O'Rourke
 Pictures by John O'Neill

As this is a full day's turning event, Matthias will have a very good space of time to cover a wide range of examples of his work. Firstly, he treated us to a map of Switzerland and environs including where precisely he lives This is our demonstrator's first visit to the Republic of Ireland. He has arrangements with several companies for whom he produces a constant flow of items, especially kitchenware, which brings him a steady income on a percentage-cost basis. He lives in Switzerland. He speaks four languages, of which the least fluent is English! On the tool and Gallery table I note five beech blanks which for all the world are reminiscent of an urban housing project! We look forward



to seeing how they look when finished. Another significant factor, is how he has his notes lying on the lathe bed.



pic right back hollowing with spindle gouge

So, to begin; He has made a start with egg cups. I was mildly surprised to hear him say "I don't really like making egg cups." It can hardly be because they are too challenging! The positive aspect about the egg cup of course is that they include the task and turning skill of hollowing. Matthias mentioned at the outset that the emphasis for the early part of today's affair, would centre on techniques. Signs by, it was intriguing to see him doing upside down hollowing!! Beginning at the centre and taking a curved path to the rim.



He has now mounted a blank about 6" in length by 3" square mounted in the headstock. This blank is now carefully circularised. I say 'carefully' because he needs to get a perfect circle as between blank and chuck jaws. The idea is to close the jaws fully, for maximum hold. He is now about to use the skew for profiling the outside. "We are now ready to hollow". Important at this stage is to keep the bevel rubbing so as to keep good tool control. A word about spalted wood: whereas spalting can be gorgeous to the eye, it tends not to give a great finish.



above , finished eggcup



Hollowing...a further word: keep the tool close to the torso and the full length of the arm. As Matthias says: 'Look at my body!' Also, keep the full length of the arm

closed. A spindle gouge and drill can be effective for hollowing, also, he uses tape to register depth of hollowing. Keep the tool with handle well down. Now he changes to ring-and- hook tool.

Ring-tool sharpening depends on the turner The hook tool is sharpened on the outside

Before Matthias starts on his next piece he once more organises his tools. Now he holds a sizeable burl of London

plane wood. There's less emphasis on technique now. The inside details of burl are nothing short of shocking! There are incredibly compressed fibres, complicated juxtaposition of crossgrain and endgrain. Then, when it is mounted there is the problem of alignment whereby the turner seeks to get the burl as near as possible to being in line with the lathe axis.

Colouring and Finishing

Usually, one would apply 6 coats of paint initially followed by some sanding sealer and laquer.



Some detail of sanding : as follows 80grit/120 grit/180grit/400grit. Matthias is using circular Velcro pads mounted on an arbour in the drill chuck.

Health and Safety

Be circumspect about micro-dust. Masking up is an absolute requirement. I am quite impressed at the quality of our demonstrator's masking arrangements There is no hard and fast . absolute at this point.



“ Use what you want”.remember, it’s all about the colour. Speaking of colour: Red, yellow, black and chestnut are regularly in use, especially with burls. The nature of the products being used will most likely be spirit or alcohol based. Matthias recommends the use of gold leaf or size or dust as an effective way of turning a weakness into an advantage. Another burl challenge is that of blending spirit paints. It might be useful to bear in mind that water slows down the colouring process. At this stage



Matthias mounts a bowl/platter blank. The blank is about 10” dia. pleasant to the eye with a nice level of interfolding convex and concave surfaces. The hold for the blank is in a 12ml. Chuck in expansion mode, a lovely piece indeed."

Go easy, only very gradually push up the speed (I daren't say RPM since Matthias has been fulsome in his dislike of RPMS). Try to avoid tear-out. He would advise anyone to try different tools, It could be well worth a try, and open up a new vista of experience. Having turned the platter our demonstrator embarks on the creation of a very striking chalice, not only for its form, but also for the figure in the material. The stem has the often featured knuckle. With reference to drying time when colouring, the



advice is to leave it for 24 hours.



Well, it has been a tightly packed day; and most enjoyable and educative. The following question has been asked:” Would you be willing to sand an item before regarding it as complete?” and the response: “I always do my utmost with my tools, but I have absolutely no problem in running abrasive over a piece especially if it is notably improved to the eye and to the touch.

Matthias. Many thanks for the experience of the seminar, and many,many thanks to our committee. for their hard work in making the whole day

happen.

A lovely day has been had by all.

Pacelli O'Rourke

