



# Dublin Chapter Newsletter

Irish Woodturners Guild

March 2024



Editor John O'Neill

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

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Pic right Spring blooms, picture by Alison O'Neill, Kosai, Japan

Don't forget to book your place for the Seminar in May, see back page.



Rite of spring  
So winter closed its fist  
And got it stuck in the pump.  
The plunger froze up a lump

In its throat, ice founding itself  
Upon iron. The handle  
Paralysed at an angle.

Then the twisting of wheat straw  
into ropes, lapping them tight  
Round stem and snout, then a light

That sent the pump up in a flame  
It cooled, we lifted her latch,  
Her entrance was wet, and she came.

By Seamus Heaney



We all have a first piece ever entered in the competitions. Picture above is of James Gallaghers first entry in 1999, i



1st beginners  
Brian Kelly



1st beginners Peter Conslaves



1st advanced  
Hugh Nolan



3rd beginners Barry Dunne



2nd advanced Brendan Phelan



3rd advanced Tony Hartney



4th advanced Frank Gallagher



1st experienced John O'Neill



2nd experienced Claire Godkin



3rd experienced Declan Corrigan



4th  
experienced  
Irene  
Christie

1st artistic  
Hugh Nolan





2nd artistic Michael Fay



3rd artistic Charlie Byrne



4th artistic Frank Gallagher



5th artistic Michael Stephens



6th artistic Claire Godkin

7th artistic  
Barry  
Dunne





40 TUESDAY 26 NOVEMBER 2002 EVENING HERALD

## CITY LIVING



ALLENED: Woodturners Joe O'Neill (and inset), chairman, Irish Woodturners guild, John Holmes and Al Dooley Picture: COLIN O'RIORDAN

## WOODEN IT BE NICE

IF YOU want something, do it yourself — and woodturner Joe O'Neill has done just that. The talented Rathfarnham woodturner did not have to make it big in Hollywood to get his own Oscar

Joe recently created his own Academy award, an example of the work carried out by the 147 members of the Dublin woodturners' chapter.

"I love carving and the possibilities it opens to create all sorts of unusual shapes," said Joe. "I was inspired to make the Oscar because I've always thought it was a beautiful statue and wanted to see what it would look like in wood.

"I've made everything from poles to egg timers. Some of our members like Fran Byrne and Liam Johnson have had commissions from big firms."

The Dublin Chapter of the Dublin Woodturners was founded in 1990 and is based at Terenure College.

### CAMARADERIE

Northside Woodturning talks are held at the Grange Community College on Grange Road, Dublin 13, on the third Wednesday of each month at 7.30pm. Contact Mick Healy at 8427924 for information.

Meanwhile on the Southside, monthly meetings are held in Terenure College on the first Saturday of each month at 10am.

An exhibition in the foyer of South Dublin County Council's offices in Tallaght — for the Alzheimers charity — will be launched on December 2 and runs until December 13.

"Every year there is something different at the exhibition," said Joe. "There is great camaraderie between woodturners the world over and we will be contacting our members to come up with new ideas. Of course, there will also be the usual bowls, clocks, and lamps."



Saturdays Demonstration  
Demonstrator Colum Murphy  
Subject Bowl turning  
Notes by Pacelli O'Rourke  
Pictures John O'Neill



Firstly, I was struck by the thoroughness of Colm's preparation for this demonstration. He came with his own workshop vac. Good news for the lungs! Added to that was a large free-standing toolrack well populated with various chisels, gouges, scrapers etc. On a small table near the lathe is a cordless screwdriver cum drill, plus a free standing belt sander. A bowl blank of eucalyptus is mounted on a small faceplate which is then screwed onto the headstock. This blank has already been partially profiled. Colm enjoys working with various species of wood, becoming familiar with their different behaviours in the turning process. Now he brings on his Woodcut corer. He stresses the importance of never



forcing the cut with such a piece of equipment. The blank is reversed for the coring process. It is duly set up and marked for whatever number of bowls the turner feels he can get. Our demonstrator is quite calm and patient during the coring. Even so, the ensemble gave a number of screeches and skiddings. These sounds were stilled by slightly reducing the pressure on the cutter. At times, if necessary, Colm will apply some wax to the operation. Columns tool holder shown on left and the wood cut coring system in use on the right.



Now, he switches to an elm blank and changes to a larger toolrest. The blank is mounted between centres for external profiling. As the demo moves along, we see



more and more clearly the need for the large tool-rack. What an impressive range of tools he has, each with its own individual function! Several of his gouges are of the interchangeable handle and shaft type, assisting him in achieving the results he wants. Right now he draws attention to the stance of the turner; the feet are set slightly apart, with the large tool handle tucked in to the hip. Great control of cut results, especially when transitting side to side. This part of the elm bowl turning is characterised by the lightest of touches. We see virtual 'feathers' floating to the ground. The shear-scaper is pressed into service. And it is back to the smaller toolrest. The 1" skew chisel is deployed. A word of assurance: There



is no need to fear the skew as long as you follow a simple but necessary laws of physics: Always keep the cutpoint at an angle of 45degrees to the direction of the cut and below the ½ way point.

Picture on right, Colum discussing bowl shape with audience.

### Texturing

You really need to wet and raise the grain before texturing. True to form, Colm has at least five different texturing tools! Each produces its own particular textured effect. I feel his favourite might be the Sorby version. The exterior of the bowl will be left with a uniform band raised above or below the surrounding textured area. This central band where it is part of the design, will



be worked on by itself .

Our demonstrator made a passing reference to using the Arbortech when

texturing. Just be extremely careful. One way or another, a brisk going over with the wire brush will help the texturing to stand out.

Picture on left, Colum using texturing tool .



### Finishing:

A popular exterior finish is dark Bri-Wax, simply brushed on then buffed to an impressive sheen or gloss. Regarding the interior of the bowl, one of Colm's very special pieces is a plinth bowl, dark brown and very well textured, with the interior revealing a very beautiful light grained gloss finish, pictured on left.



### Bowl 'n' Base:

Now, Colm turns his focus to the base, or plinth of the bowl. Firstly there are choices to be made. Is the base to be concave, creating a sense of an ogee double curve as between bowl and base? On the other hand, the base could be convex or indeed straight. At all events, the thing is to be able to look at the finished item and see it as a whole, rather than extraneous , unrelated bits. It is advisable NOT to glue bowl and base together straight away, but to wait until a number of weeks have elapsed. The wood will most certainly 'move' during this period, which calls for remedial action. Be sure that the tool is cold before using it. This applies especially if you have just had it to the sanding





belt.

Picture on right, selection of sanding  
arbors ready for use.

finishing touches:

To most effectively finish off the bowl,  
undercut the rim. When hollowing,  
always angle the toolrest into the  
hollowed area. This will enhance tool



control.

And remember:

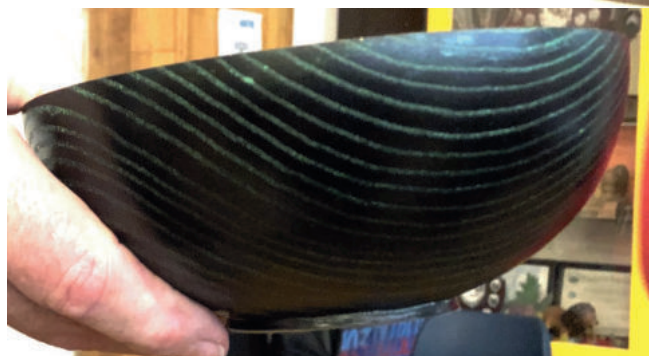
"If it feels right it is right".

Thank you Colm, for a first rate Demo.

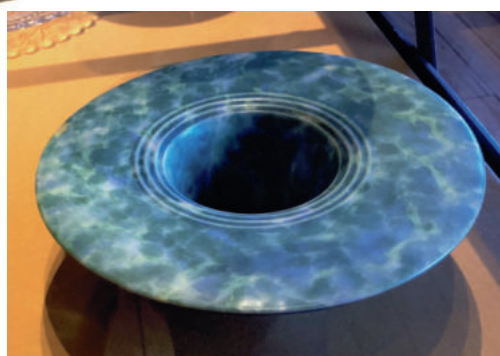
Pacelli O'Rourke

Cored bowl parts on right

Below Finished bowl and stand



One of Colm's bowls, grain highlighted by  
applying stain.



A coloured bowl



Its true, ask 10 woodturners what the best shape is for a bowl and you'll get 10 different answers, each turner swearing they have the only correct answer.

On the right are a selection of Japanese bowls, different cultures have their own tastes.

There are many studies out there on classification of bowls, from ancient to modern times

Bowls are generally classified on shape and depth



Bowl shapes.

1...Biconical bowl.

This bowl originated in Syria and consists of two cones one stuck on top of the other. These bowls are one of the most common bowl shapes down through history, were also favoured by Saxons and Celts. The cones generally followed the rule of thirds, one cone element being  $\frac{2}{3}$  the height and the other  $\frac{1}{3}$ , normally the smallest cone on the bottom but this varied.

2.. Carinated bowl

This shape can be applied to vases and bowls. There are many variations to it, the rim can consist of a gradual or deeper curve. The bowl on the right is a



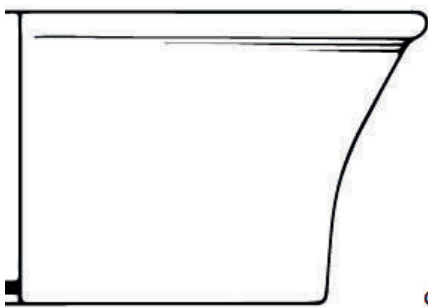
bronze age pottery bowl found in Antrim. The bowl on the left dates from the Roman empire



3.. Concave-sided bowl

A bowl with concave body walls. The sides of the bowl are concave with the rim much wider than the base, can be referred to as a fluted bowl.

Its a plain but simple bowl, not particularly popular with woodturners and many seem to favour a curved shape.



4.. Flared bowl

The simplest of bowl, straight sides, wider at the top than the bottom. Sides sometimes have a slight curve, strictly this is not then a flared bowl but often referred to as so, a catenary curve often used to enhance the shape of the bowl.

Flared bowl with very slight curve pictured on right.



## 5. Hemispherical bowl

The sides of the bowl form part of a circle, the curvature of the bowl sides has no flat spot, the rounded curve is from top to bottom of bowl.

On the right is an ancient Greek hemispherical bowl, this was a very common fashionable bowl shape in the ancient Greek culture. A similar shape is the rounded bowl, a rounded curve but not a continuous circle from top to bottom, slight flattening towards the top.



## 6..Straight-sided bowl

The straight sided bowl won't win you any competitions. It is basically a simple container, flat bottom and straight sides. The shape more common on a lidded box than a wooden bowl.

These bowls are often used as serving dishes, fruit bowls or for holding items of jewellery etc.

Simple shape but very popular with general public, can be often seen in retail outlets.



There are many other bowl classifications, this article is just a taster.

The other property that can be used to classify bowls is depth.

**SHALLOW:** maximum diameter between one-third and two-thirds of height. These may fall into the dish or platter category.

**MEDIUM:** maximum diameter between one and two-thirds of height. Probably the most pleasing ratio of height to diameter.

**DEEP:** maximum diameter equal to height. Deep bowls require careful consideration of side wall shape to avoid looking like a 'jar'.



Mesolithic Irish pygmy pot/bowl



Selection of bowls by Cecil Barron



<-- Ancient  
Egyptian  
stone bowl

Bowl by  
Colum  
Murphy--->





## Competition table 2024

Beginners	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Totals
Maria Jennings	15												15
Michael Hart		15											15
Peter Conslaves			15										15
Brian Kelly			13										13
Barry Dunne			11										11
<b>Experienced</b>													
Declan Corrigan	13	13	11										37
Claire Godkin	7	9	13										29
John O'Neill	11		15										26
Michael Stephens	9	15											24
Irene Christie		11	9										20
Graham Hunter	15												15
Ray Ivers		7											7
<b>Advanced</b>													
Hugh Nolan	11	13	15										39
Brendan Phelan	6	15	13										34
Tony Hartney	5	11	11										27
Michael Fay	15												15
Frank Gallagher	5		9										14
Sean Ryan	13												13
John Duff	9												9
Tommy Hartnett	7												7
<b>Artistic</b>													
Michael Fay	15	15	13										43
Charlie Byrne	13	13	11										37
Hugh Nolan	9	9	15										33
Cecil Barron	11	11											22
Michael Stephens	7	6	7										20
Claire Godkin	6	7	6										19
Frank Gallagher	5	5	9										19
Tony Hartney	5												5
Declan Corrigan	5												5
John O'Neill	5												5
Michael Jordan	5												5
Ray Ivers		5											5
Barry Dunne			5										5

## Chapter Officers

President	Joe	McLoughlin	0872610803	
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Competitions	Brigie	DeCoursey	0879258766	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				



# Dublin Chapter ONE DAY SEMINAR



## Leading European Woodturner

### Ronald Kanne

**Sat. May 4th 2024**

An enjoyable and inspiring day is assured.



**Registration from 9:00AM.  
Demonstration start 9:30AM**

**Competition & Raffle  
with Great Prizes**



**Cost €50  
includes Hot  
Lunch, Tea &  
Coffee and a  
Warm Welcome**



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

**To Book contact Treasurer at:  
email - [vpsewhelans@gmail.com](mailto:vpsewhelans@gmail.com)  
Phone - 087 760 4918  
Deposit €20 refundable up to 1  
week before Seminar.**

#### Competition subject list for 2024

- |     |  |
|-----|--|
| Mar | Miniature Turning out of a blank 100 x 100mm                           |
| Apr | any wild or domestic animal  |
| May | seminar open   |
| Jun | plain bowl, no decoration, colouring or piercing                       |
| Jul | Candelsticks, 1 for beginners<br>2 matching for experienced & advanced |
| Aug | Platter  |