Dublin Chapter Newsletter

Irish Woodturners Guild

June 2026

Editor John O'Neill

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

Contents

Images from May demo, finishing box in a sphere in jamchuck, turning outside of box for second demo, base of platter, olive ash box and turning inside of platter.

May 2026 competition photos,,
pictures by Declan Corrigan

1st beginners John Deaton

2nd beginners Peter Gonsalves

2nd experienced Maria Jennings

1st advanced Colum Murphy

2nd advanced Charlie Byrne

3rd advanced Brendan Phelan

4th advanced Barry Dunne

5th advanced
Claire Godkin

6th advanced Brian Kelly

1st artistic Charlie Byrne

2nd artistic
Claire Godkin

3rd artistic Colum Murphy

4th artistic Barry Dunne

5th artistic Hugh Nolan

open Brendan Phelan

open Charlie Byrne

open Ciaran Reynolds

open Ciaran Reynolds

open
Ciaran Reynolds

open Claire Godkin

open Colum Murphy

open Denis Ging

open
Diarmuid
Ging

open John Deaton

open Michael Fay

open Michael Fay

open Michael McGuigan

open Niamh O"Reilly

open Tom Markey

Competition Table

Beginners	Dec	Jan	Feb	Mar	Apr	May	Jun	July	Aug	Sep	Oct	Nov	Totals
John Deaton			15	15	15	15							60
Liam Slattery					13								13
Peter Consalvez						13							13
Experienced													
Brendan O'Looney		15	15	15	15	15							75
Maria Jennings						13							13
Ray Ivers					13								13
Advanced													
Claire Godkin		15	13	15	11	7							61
Brian Kelly		13	11	13	13	6							56
Michael Stephens		11		9	6								26
Charlie Byrne			13			13							26
Barry Dunne				11		9							20
Michael Fay					15								15
Tony Hartney			15										15
Colum Murphy						15							15
Brendan Phelan						11							11
Seán Ryan					9								9
Declan Corrigan					7								7
Artistic													
Charlie Byrne		13	15	13	13	15							69
Hugh Nolan		15	13	7	9	7							51
Claire Godkin		7	9	5	11	13							45
Michael Stephens	15	5	6	11	7								44
Barry Dunne	15					9							24
Tony Hartney		11		6									17
John Deaton			7	9									16
Michael Fay				15									15
Declan Corrigan					15								15
Liam Slattery			11										11
Colum Murphy						11							11
Pat McCarthy		9											9
Brian Kelly		6											6

Competition subjects for remainder of 2026

July	open
August	natural edge piece
September	bowl of fruit
October	a halloween item
November	AGM no competition
December	a christmas item

Seminar
Demonstrator: Tomaslav Tomisic
Notes by John O'Neill
Pictures sourced from video by Michael Hart

Twas the second day of summer and we were treated to a master class by an accomplished turner. Tomaslav is from Croatia and started woodworking at age 15, seven years a professional woodturner.
His schedule for the day was to turn three pieces, platter from olive ash, lidded bowl and a sphere hidden box. He started off by saying nobody calls him Tomaslav,Tomi or Tom is what he's usually called!
He planned to do a smaller platter (or plate) first, with an ogee rim, the inside curve to match the outside

ogee shape but with a rim as feature. A platter is used mainly to present food, cheese, meat or bread so the base can be smaller than that of a plate. Top and base views of platter shown on left. He analysed the blank and decided how to turn it to take advantage of some features in the wood. A faceplate using a vicmarc 3 in 1 chuck was used to mount the blank for initial shaping, picture on right.

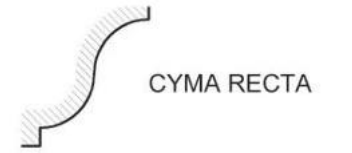
First he cleand up the bottom, speed at 1000rpm. A shorter more nimble bowl gouge is used as it is more stable than the longer shafted gouge, "nice and gentle, don't force it". Blank turned to round and the chuck side of the blank cleaned up, this done to aid the ogee curve shaping. 100mm recess made in base for chucking later, calipers used to mark the recess diameter, a scraper used to turn this recess (2mm deep) with the skew used to provide an angle for the dovetail jaws to ensure safe grip, pic below left.

The hump in the centre was reduced with a french curved scraper,(pic below right) our man is a fan of scrapers, as he said "there's nothing wrong with using a scraper".
The bit of the hump thats left is made into a feature. Some rough grain is sorted out with a sheer scraping action. He warned against the misconceprtion that you need increased speed to get a clean sheer cut, the tool will do it if presented right. The foot is marked out, should be at least twice the recess depth to ensure strength when holding in the chuck.

Bowl gouge used to begin initial shaping of the ogee and foot. Tomi discussed the need to prioritise design at this stage, he warns "don't alter the design in order to utilise 100% of the timber", shaping starts on the outside 2/3's, where the cove is going to be, bowl gouge used to produce a flat shape, picture on right.

A little note on the ogee.

The term ogee comes from the French word 'ogive' which means pointed arch. Ogee patterning originated in Persia, coming from the tomb of Cyrus the Great (circa 576–530 BCE), who founded the Persian Empire. It comprises two arcs that flow in opposite directions. The two main ogee curves shown below left. Books have been written on the ogee curve and there are many variations, the two main ones pictures on the left.



Tomi uses the Jimmy Clewes method to make the outside cove, using a bowl gouge against the grain, from outside in, any torn grain to be tidyed up later, pictured below right.

Next is the shallow curve on the inside of the ogee, a half way mark between the foot and rim is marked and then the curve is turned between this mark and the foot, picture on left,

bowl gouge used with a puill cut to shape this curve, "keep it simple and don't over do it". At this stage the surface was not deemed to be great and needed some tidying up. This done by sheer scraping with a curved scraper. He started by scraping with the tool held flat and using a very light touch, then sheer scraping with tool held at 45º to finish. This produced a very good finish similar to 120 grit sanding.

Platter turned around and clamped in the chuck for removal of the inside. Most of this work was done with a french curve scraper, much easier to sharpen a scraper and then it works well when going straight into side grain. He emphasised that the scraper handle has to be held a little higher than the cutting edge, if the handle is dropped down there will be a catch, pictured on right.

A decision has to be made on how wide the rim is going to be, he suggests that 1/5 to 1/4 of the platter width would be best option, The rim section to match the ogee profile at the back with a bead to merge the rim with the base, not too worried about the thickness at this stage, better to get the shape right. The surface is marked in 4 equal sections, outside 1/4 shaped to match ogee rim, picture on right,

Bowl gouge used to remove most of the wood, following the shape on the back, a scraper then used to fine turn the surface, scraper resharpened for final pass. A 1000 grit burnishing tool used for this task, remove the old burr first

and then resharpen the tool, pictured on right. Bit of sheer scraping to round the rim edge. He has left the centre mainly intact, to add to the stability of the piece when the outside section was being turned, this 2nd quarter of the raised section to be removed now with the scraper, picture below left.

When it is approx 13mm deep then it was time to make a bead. Remove the surface at outside of bead first (with the scraper). The scrapers needs to be resharpened and he advocates the use of a faster grinder with CBN wheels for getting the sharpest edge. The material that will become the bead was exposed, picture below left. He has a notch cut out of the scraper for this purpose. He begins to remove some of the centre, thinking how the transition from side to centre is going to occur. Lathe speed is now at 1400RPM, he doesn't advise going much higher. When the thickness of the base get close to the desired one then he switches to a sheer scraping mode, the notch on the end of the scraper allows him to get right into the edge of the bead, picture below right.

To roll the bead he used a spindle gouge then remove a last bit if the platter base, at this stage he still has the centre bit in place for stability.This centre hump quickly removed with a scraper, picture below left. A few fingernail flicks at the base and he exclaims "eleven mil but to be thinned down a bit more".

He starts by making a 'commitment" removal in the centre (1.5 mm) then blending the rest of the base with this. Then a lesson in how to correctly burnish the scraper, sharpening is a skill in its own right! Its a shame we didn't have a camera on the grinder as I expect many of us would be interested in seeing this exercise. Look at Jimmy Clewes sharpening videos on you tube for more enlightenment. He removes the burr and sharpens the top with an M42 gouge to provide the sharpest edge, then 2 passes with this gouge stem along the bevel, so we are left with a very sharp sheer cutting tool, its the burr left by the rub of the M42 gouge that will be doing the cutting, picture on the right.

A skew used to further define the bead and job finished. The bit of sanding that was required to finish it off was left for a later date.

Completed plate pictured on the left, looked good enough to eat off.

Project 3 , A box within a sphere,
Unfortunately we had a technical issue with the recording of Project 2 so not included in newsletter. Tomi's last demo was inspired by victorian puzzle sphere boxes, once used to hold jewellery. He said that its not difficult to make but has a few defined steps, if you miss one then it won't workout. He mounted a walnut spindle blank (70x70x200mm) between centres and brought it down from 70mm to 35mm which is what he wants for the inside box, bowl gouge used for this

job, pictured on left.
When blank is turned to round he switched to the skew for final shaping and finishing. picture below right. Next is to make a sphere, get the diameter of the blank and transfer this measurement to the length, calipers used, it worked out at 70mm, it was then broiught down to 68mm, the technical reason is that the jam chuck he intends to use works for 68mm!

Centre point @ 34mm marked and parting tool used to mark the sphere boundary line, picture on left.

Some further division of the blank, each half marked again so that we had 4 equal sections marked. Spindle gouge used to turn the sphere and then switch to the skew, pic below right. All guaged by eye and the sphere forms quickly, looks easy when you see a master do it.

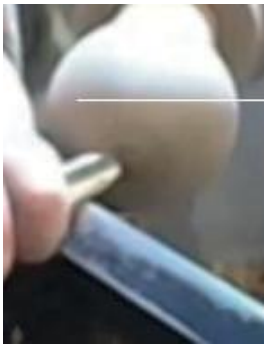
When there was just a few mm connecting the sphere to blank it was removed and twisted off. Next step is to improve the sphere, its mounted between centres, pictured on left.

Spindle gouge resharpened and the process of making the sphere perfectly round began, rotating it as the job progressed, a pull cut done in uphill direction, you want to see no wobble when the sphere turns, taking very light cuts is key to getting a good result. He switch between push cut and pull cuts as the grain orientation is constantly changing, completed sphere pictired on right. Sanding at 120 grit and sphere finished. He has a range of jam chucks one of which is almost perfect for the 68mm sphere. A bit of resizing with a scraper for a snug fit and ready for next job.

A large (35mm) forstener bit is used to drill the hole which the box will sit in, drill very slowly at first, careful to hold the sphere when pulling the bit out.This definitely requires that the jam chuck is a snug tight fit! He switches to a smaller (15mm) forstener bit to finish and drill the hole through(to allow the finger to push out the box), this hole will also indicate if more can be removed with the larger bit. not a time to gamble! A bit of sanding to finish.Remainder of walnut blank remounted in the vicmarc chuck and speed set to 2300

rpm and a small bit of material removal required to true the piece up. The first measurement is the 15mm of the bottom of the sphere, the point which will be used to push the little box out and a skew used to remove wood & expose a tenon, pictured left. This tenon should be a snug fit to the base of the sphere. The next diameter is 35mm for the body of the box , a skew used to remove the waste wood. A small bead on the tenon is turned, this makes the box 'click' into the sphere, picture on right. The main block is reduced to just over 35mm and the larger opening of the sphere offered up to check the fit,

process was repated a few times until sniug fit achieved, sanding near the end to complete the fit. The sphere is pushed home into position and final sanding done. The tail which is sticking out is rounded to match the curve of the sphere, picture below left.



A parting tool with a special grind is used to provide a bit of decoration on the sphere. Tomi warns that with these boxes that they can move a lot, timber dries, shrinks and changes shape so they may require returning after a week or two.
A mark is made an the blank (box) for parting off, leave it a bit extra long (2mm) at this stage.
Next step is to make hollow the box, mount in in the chuck using the tail(tenon). Make a 6mm flange for the lid, skew for this job. Small scraper

used to hollow out the box, a small skew then to clean up the sides on the inside, picture on right. A touch up with sandpaper to finish the base of the box. Remount the blank and turn the box lid and turn a flange to fit the box, a skew with rounded shaft ideal for this task, regular fit

checks to ensure a good fit. the base of the box fitted to the lid and the junction between the two refined and sanded. The sphere placed unto the box, a bit of sanding to improve the fit and a guide mark made to indicate the extent of the lid. Lid parted off and the sphere remounted in the jam chuck with the tailstock for support. Lid turned to match the curve of the sphere, tailstock removed for last bit, a small bit of light sanding to finish.
This was a complex project and all the steps had to be completed successfully for the final piece to work but the master makes it look deceptively simple. Thanks Tomi for a great day.