



Dublin Chapter Newsletter

Irish Woodturners Guild

April 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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Hear ye, Hear ye, put your name down for the seminar on May 4th, a great day guaranteed, see last page of this newsletter.

Our BBQ is on July 6th so another great days turning in store.

I still need a few budding journalists to help with a few articles so if anyone is turning an interesting piece or has a bit of knowledge they would like to share with the chapter put a few notes down with some action pictures and send them on.

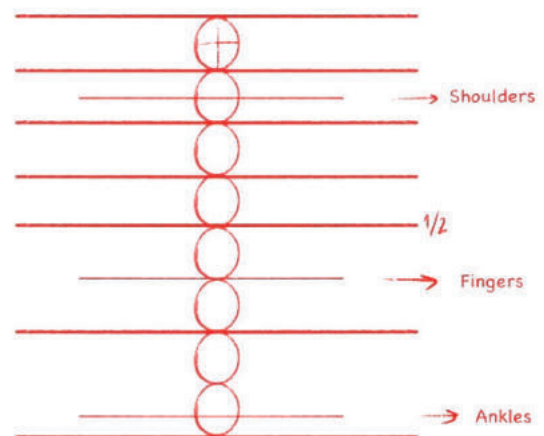
Proportions of the human form by John O'Neill

The study of body proportions is called artistic anatomy. It attempts to discover the relations of the various elements in the human body to each other and to the overall size of the body.

The basic unit of body measurement is the 'head', which is the distance from the top of the head to the chin.

In modern drawing the proportions used include,

- . the average person is 7.5 heads tall in total.
- . the 'idealised' figure is drawn as 8 heads tall.
- . a more heroic figure is drawn as 8.5 heads tall with bigger chest and longer legs. (contd page 10)



Human 8 heads proportions



Barry Dunne

2nd beginners
Brian Kelly



Brian Kelly

1st beginners Barry Dunne



Peter Gonsalves



Michael Fay

3rd beginners Peter Gonsalves

1st advanced
Michael Fay



Charlie Byrne

2nd advanced Charlie Byrne



Hugh Nolan

3rd advanced Hugh Nolan



Brendan Phelan

4th advanced Brendan Phelan



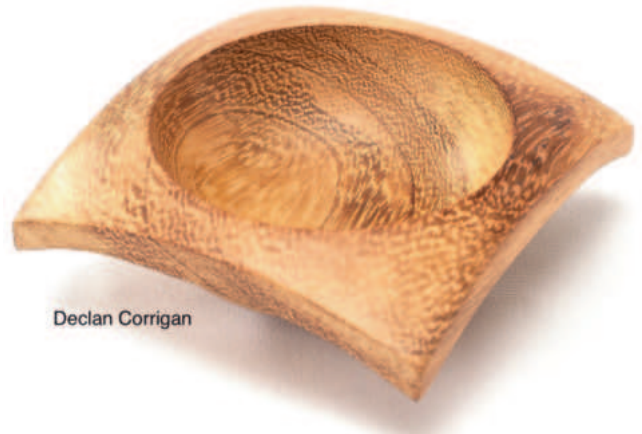
Cecil Barron

5th advanced Cecil Barron



Vincent Whelan

6th advanced Vincent Phelan



Declan Corrigan

1st experienced Declan Corrigan



John O'Neill

2nd experienced John O'Neill

3rd
experienced
Claire
Godkin

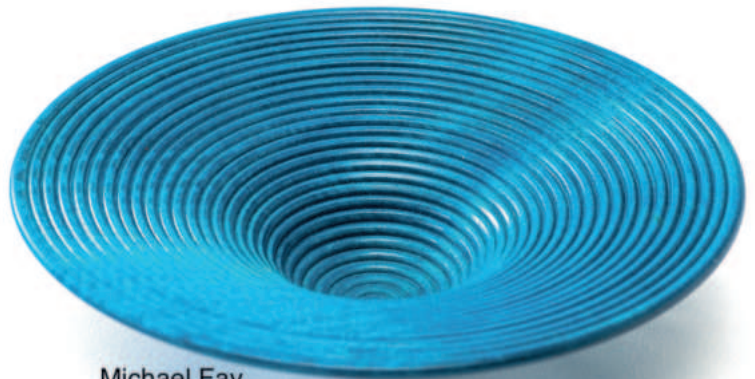


Claire Godkin



Michael Stephens

4th experienced Michael Stephens



Michael Fay

1st artistic Michael Fay



Charlie Byrne

2nd artistic Charlie Byrne



John O'Neill

3rd artistic John O'Neill



Cecil Barron

4th artistic Cecil Barron



Dermot Dooley

5th artistic Dermot Dooley



Brian Kelly

6th artistic Brian Kelly



Hugh Nolan

7th artistic Hugh Nolan



Claire Godkin

8th artistic Claire Godkin



Barry Dunne

9th artistic Barry Dunne



Mark Daly

10th artistic Mark Daly



Declan Corrigan

11th artistic Declan Corrigan

Saturdays Demonstration
 Demonstrator Jim Kelly (Shannonside Chapter)
 Subject Wall Clock with featured iridescent effect
 Notes by Pacelli O'Rourke
 Pictures John O'Neill

The blank Jim has in his hand is a circularised disc dia. 200mm x 40mm. He is not completely sure whether it is poplar or tulipwood. He made the point that such a blank could become several different items eg. A bowl, a candle holder, or as in today's project, a wall clock. Having chucked the blank with a



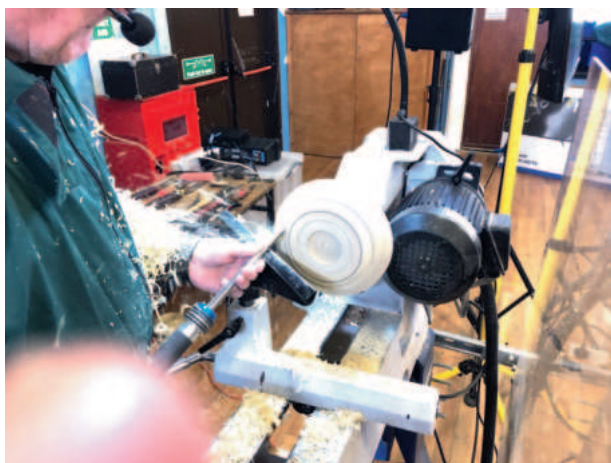
small screw-chuck, he began by truing up the edge, using the bowl gouge. Next is truing up the face. A light touch is best for these procedures. There's no virtue in losing perfectly useful wood, and so reducing the dimensions of the finished item. The blank now measures 195mm x <40mm.

At this stage, Jim announced: "I don't design anything". He then explained that he gets his ideas from watching and

listening to professional turners. In this case he got his details from Jimmy Clewes. A further aside from Jimmy: "Measure with the eye" hmm... The next procedure is to turn a chucking recess in the underside of the blank. The diameter of this, to suit the dimensions of the four jaw chuck, is 54mm. The callipers are used to mark this diameter. The demonstrator highlights the utter importance of only allowing the left leg of the instrument to make contact with the revolving wood. A further memo: say a turner wants to increase a diameter by 1mm. When he does so he is likely to be dismayed to discover he has



removed not 1 but 2mm! The overall exterior profile will be an ogee (s) shape, 1/3 rd concave toward the rim and 2/3rd convex .



Abrasives and sealer
 At this stage it is time to create a pleasing smoothness on the surface of the item. Jim works his way through the grits: 120, 140, 280

and 320. The higher the number, the finer the grit. The classic hold of the abrasive involves both hands; one to hold the abrasive against the wood, and the other to support the holding hand. Now some cellulose sanding sealer is applied. As a practical precaution



some kitchen towelling is spread over the lathe bed to avoid splashes falling on the lathe. Once applied, the sealer needs to be well rubbed in. The complete item is coloured black, hence the reason for the use of sealer to prevent the black colourant from bleeding in.

The blank is now reversed into the 4 jaw chuck, for hollowing the housing for the clock movement. Measurements are marked in pencil to keep the turner on track to create a wide, convex rim which will carry the iridescent effect. The outer



diameter of the clock frame is 130mm.



Iridescent colouring

All three colours as used by Jim appear white in their bottles. They change colour as they are curing. As they cure, the effect is almost like waves on the ocean, or a dramatic night sky. a potpourri of violet, turquoise and gold. Truly, the effect is stunning. We are warned; you need to know what colours are going to emerge before you apply them! The application of these colours is

never a rush job. The brush used should be small, providing very good control. Now make sure that the movement housing fits snugly into the space prepared for it, including the springloaded metal pieces which keep the movement and clock face in position. Now I saw one of the largest forstner bits ever, which makes short work of the hollowing for the turner!

When all is done, spray the item with a couple of coats of clear laquer. Give a very light sanding with 320/400 grit.



Concerning catches

The less the space between wood and tool rest the more control there is. Less likelihood of catches.

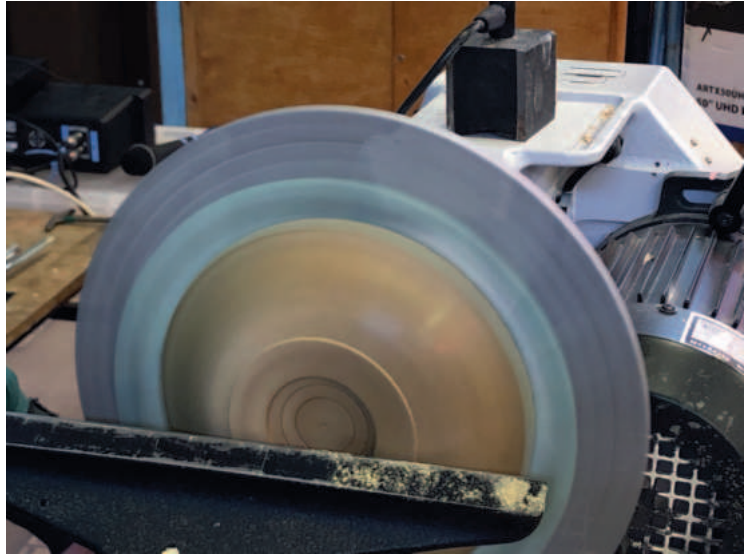
More about hollowing:

For rough cuts hollow from edge to centre. Finishing cuts, from centre outwards.

Finishes

Jim gets excellent results from the following finishes: burnishing cream; bri-wax etc, shellac

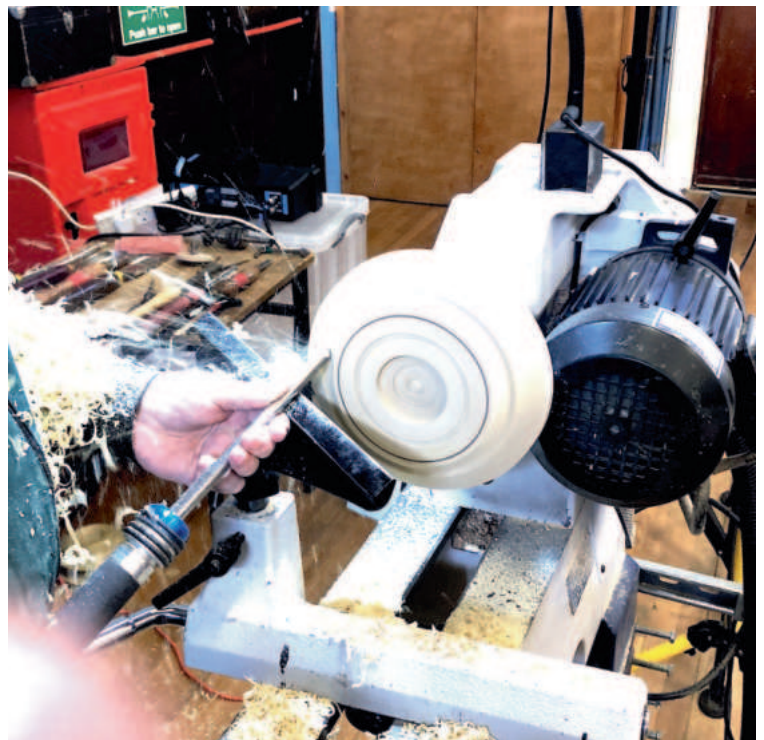
Finally, a set of Cole Jaws is mounted to facilitate our demonstrator turning away the chucking recess which he had turned earlier. It remains for this area to be sanded and finished.



And there you have it. Thank you Jim for a very interesting and educative demonstration. The magic moment for me was a sense of near disbelief seeing the amazing iridescent effect of the dabbed on paint on that wide, lovely rim. Once again, thank you Jim.

Pacelli O'Rourke

Pictures below, Jim shaping face of the clock.



Wednesdays Demo
Demonstrator Joe O'Neill
Subject lazy susan platter

Joe's subject was a lazy susan which he was going to give to a woman with chickens who he gets eggs from. Joe's first task was to turn a jamjar lid to accommodate a brush for applying sanding sealer. Put lid in the chuck, use bradawl to 'core' the lid. Then put the brush handle through the lid, fix it in place with hot glue. Tip from Joe 'put a bit of vaseline on the lid threads to stop the lid sticking'.



The lazy susan consisted of three parts. The base, the mechanism and the lid or top part. The top is a platter with a recess on the underside to



accommodate the mechanism.

Joe started by making a spigot on the blank which was intended for the base.

The blank was mounted on the chuck and bottom trued up.

The base needs a recess to accommodate the lazy susan mechanism, same recess required on top and bottom



pieces, pictured on left.

The bit of magic is to drill one hole in the base just opposite one on the screw holes of the lazy susan to allow for tightening the screws into the top later.

Next stage is to turn the table of the lazy susan, this is really a platter turning. Joe starts off by doing the

bottom side first and he advises the woodturners mantra, i.e. "rub the bevel" as he demonstrates gentle cuts with the

bowl gouge.

When turning on the lathe start with the speed low and stay out of the line of fire.

Mark a ring on the underside for fitting into the recess on the base. Turn the bottom and make a spigot for reversing the piece.

Measure to check if the lazy susan mechanism fits into recess and adjust if required.

Redo spigot to fit chuck and mount to finish top.



Joe sets the speed to 600 as its a large piece, safety first.

Trim top of the platter. He uses a negative rake scraper to finish the surface to a level and even, not just because it looks better but we don't want containers falling over or catching when the piece is in use!
The edge profile pictured on right.



Joe intended to take the piece home for final sanding and assembly.

Joes finished lazy susan top shown on left.

Great demo Joe and enjoyed by all.

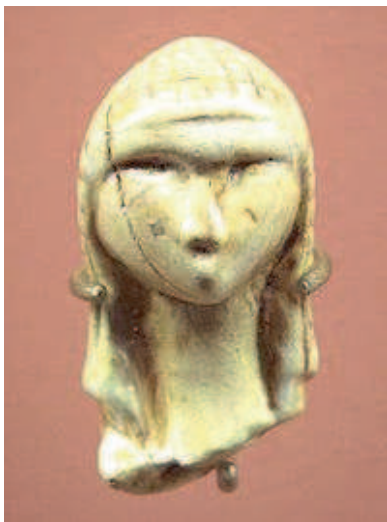
(human proportions contd)

Ratios.

- . The ratio of hip circumference to shoulder circumference varies by gender, for women it is 1:1.03 and for men it is 1:1.18.
- . legs are 3.5 heads long and arms are 3 heads long.
- . hands are same length as face.
- . leg to body ratio, this involves concepts of attractiveness and is the distance from ankle to outer hip bone. A 1:1 ratio is generally accepted but depends on culture. Sometimes the female form is done using exaggerated leg length, this unrealistic human ratio is becoming less acceptable.
- . waist to height ratio, another sensitive area! a normal man is 0.46–0.53 and a woman is 0.45–0.49.
- . waist to hip ratio, values of 0.67 to 0.8 accepted.



Vitruvian Man, Leonardo Da Vinci's drawing on human human proportions



On the right is a picture of Venus of Brassempouy, the oldest known depiction of the human face, 25,000 years old.

The desire to accurately reproduce the human form has been around since man started drawing and has changed over time. It changes slightly depending on culture but the basic ratios haven't altered that much.

Search google on the subject and you will encounter a wealth of material on the subject.

So get out to the shed and turn a few human forms.

Then enter them in the competition.

Competition table 2024

	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Totals
Beginners													
Peter Gonsalves			15	11									26
Brian Kelly			13	13									26
Barry Dunne			11	15									26
Maria Jennings	15												15
Michael Hart		15											15
Experienced													
Declan Corrigan	13	13	11	15									52
Claire Godkin	7	9	13	11									40
John O'Neill	11		15	13									39
Michael Stephens	9	15		9									33
Irene Christie		11	9										20
Graham Hunter	15												15
Ray Ivers		7											7
Advanced													
Hugh Nolan	11	13	15	11									50
Brendan Phelan	6	15	13	9									43
Michael Fay	15			15									30
Tony Hartney	5	11	11										27
Frank Gallagher	5		9										14
Sean Ryan	13												13
Charlie Ryan				13									13
John Duff	9												9
Tommy Hartnett	7												7
Cecil Barron				7									7
Vincent Whelan				6									6
Artistic													
Michael Fay	15	15	13	15									58
Charlie Byrne	13	13	11	13									50
Hugh Nolan	9	9	15	5									38
Cecil Barron	11	11		9									31
Claire Godkin	6	7	6	5									24
Michael Stephens	7	6	7										20
Frank Gallagher	5	5	9										19
John O'Neill	5			11									16
Declan Corrigan	5			5									10
Barry Dunne			5	5									10
Dermot Dooley				7									7
Brian Kelly				6									6
Tony Hartney	5												5
Michael Jordan	5												5
Ray Ivers		5											5
Mark Daly				5									5

Chapter Officers

President	Joe McLoughlin	0872610803	
Chairman	Pat Walsh		DWT.Chair@gmail.com
Secretary	Tommy Hartnett	0868284178	DWT.Secretary@gmail.com
Treasurer	Vincent Whelan	0877604918	DWT.Treasurer@gmail.com
Membership	Mark Daly	0879484051	DWT.Membership@gmail.com
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 - vpscwhelans@gmail.com
Phone - 087 760 4918
Deposit €20 refundable up to 1
week before Seminar.

Competition subject list for 2024

- May seminar open
- Jun plain bowl, no decoration, colouring or piercing
- Jul Candelsticks, 1 for beginners
2 matching for experienced & advanced
- Aug Platter
- Sep Jewellery