



Dublin Chapter Newsletter

Irish Woodturners Guild

November 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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Pictures, blast from the past courtesy of Cecil Barron, Br.Ciaran Forbes (RIP) demonstrating at one of our past events.



We are coming to the end of the and its almost time to finalise the competition results and announce promotions.

To clarify, some of the rules of the competitions and promotions are shown below, this is also available on the website.

"The turner of the year will be determined from the accumulation of the monthly scores to a maximum of ten months. In the event of an entrant having 11 entries, the lowest score will be deducted.

Promotions:

Beginners are promoted to the Experienced category following two wins or one win and two seconds.

Experienced are promoted to the Advanced category following three wins or two wins and three seconds.

The turner of the year in both the Beginners and Experienced categories will also be promoted regardless of the number of wins and second places attained. "

October 2024 competition photos, pictures by Declan Corrigan



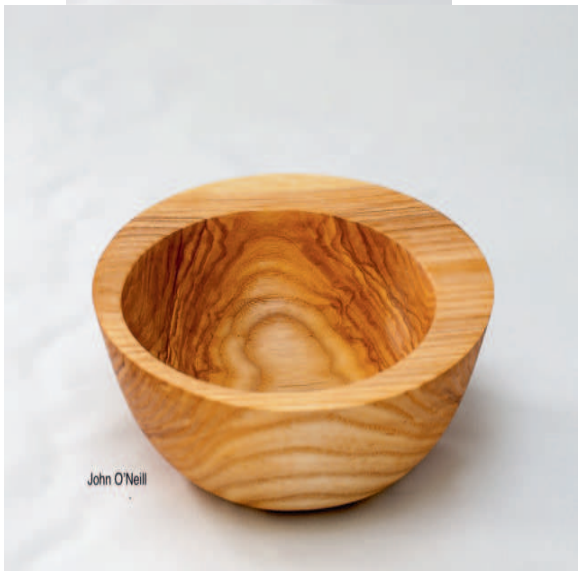
1st
beginners
Brian Kelly

Brian Kelly



2nd beginners Barry Dunne

Barry Dunne



1st experienced John O'Neill

John O'Neill



2nd experienced Claire Godkin

Claire Godkin



3rd experienced Declan Corrigan

Declan
Corrigan



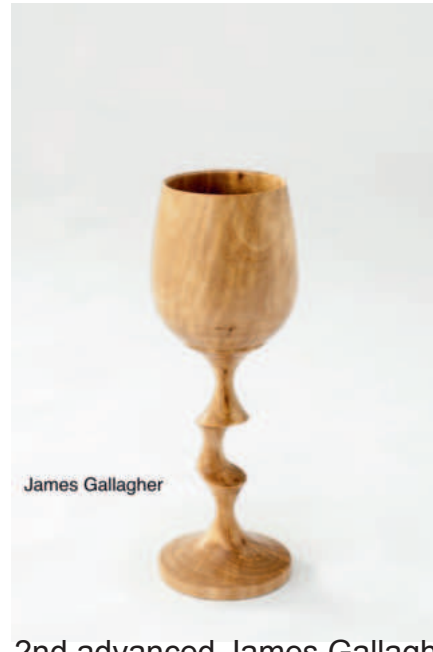
4th experienced Michael Stephens

Michael Stephens



Brendan Phelan

1st advanced Brendan Phelan



James Gallagher

2nd advanced James Gallagher



Hugh Nolan

3rd advanced Hugh Nolan



Graham Brislane

4th advanced Graham Brislane



Michael Fay

1st artistic Michael Fay



John O'Neill

2nd artistic John O'Neill



3rd artistic Diarmuid Dooley



4th artistic Charlie Byrne



5th artistic Maria Jennings

Saturday Demo

Demonstrator: Tom Dunlop

Focus: A comprehensive Teaching/Learning approach to the principles of spindle turning.

Notes by Pacelli O'Rourke

Pictures by John O'Neill

It is easy to see the teacher in Tom. One of his early comments was as follows: "I'm going to start from the very beginning." He has a goodly assortment of spindle turnings on the Gallery table beside the lathe. Several blanks have drive centre holes punched. Since the National Seminar of 2010 Tom has vacated the demonstration scene. Another item of note is a sturdy

looking grinder sitting on a homemade base. Also our demonstrator clearly has an eye to punctuality, for now, on the point of 10am, he sheds his top for his turning smock. Our chairman, Pat Walsh speaks a word of welcome and the expectation of 'a master class of spindle turning.'

Tom's acknowledgement: 'I put a fair amount of work into what I do. It's all about practice. He recommends Peter Childes book: "Wood turning, a Foundation Course." That of itself, is another hint at the mind and approach of Tom to his craft: nothing is left to chance or to be rushed.

Picture on left, one of Tom's completed spindles and on the right the 'storyboards' which he uses when turning spindles. Now, a rectangular blank is set up in the lathe to be parallel cylinderised. This is achieved with the roughing out gouge. At this stage he shows us a chair leg pointing out various features. This was a very useful way especially for beginners, to become familiar with the various features of spindle turning. I think it would be appropriate at this point to set down a working description of these features.



Beads

This is where the diameter of a cylinder is reduced on



either side of the bead-to-be, (perhaps a 1/4" wide) with a pencil, marking the precise middle point. Finally, both sides of this mid point are turned creating a convex curved bead on either side. The parting tool or skew chisel is the ideal tool for this.

Fillets

Not unlike a bead, though with a parallel surface. Fillets are the feature for demarking the end of one feature to the beginning of the next. They serve to sharpen the overall profile of the piece.

Coves

There are two kinds of cove: narrow and wide. They are like a negative version of a bead in that they are concave unlike the bead which is convex. More dramatic to the eye is the wide cove. It is highly recommended that , while the shape of the cove is turned in two separated halves, these halves need to be held to the curve so that they appear whole and not just a series of small cuttings. The well named spindle gouge is ideal for this work,



pictured on the left.

Ogees

The ogee is a very dramatic feature of spindle turning, when a curve in one direction smoothly ends up facing the opposite direction! In other words forming a shallow 's' profile. This is the only case in which two separate features are NOT separated by a fillet.

Sanding or not

Tom announces that he will not be doing any sanding this morning, for H +S reasons. Mind you, I could not help feeling that our demonstrator is of the traditional mode who subscribe to the view that if spindle turning is performed correctly, there will be scant need for sanding at all!



Pic on the right, Toms captive audience.

Templates

A template is a thin strip of sturdy material, which functions as a 'map' for the turner. The need for a template arises if we are hoping to produce, say, a matching pair of any item; for example, a matching pair of candlesticks. The callipers is the key



instrument for establishing exact diametrical measurements. There remains the series of lateral measurements as per the different features. The turner needs to hold the template still against the original item which is held between the two centres. A pencil may be used carefully to register exactly where each feature

begins and ends. At this point, Tom sends out some more ‘words to the wise:’ ‘The harder the timber the better the result....practise! practise! Practise!...be patient...don’t rush...’ As he puts up a blank of elm...another teaching moment; ‘Punch the holes for the drive and live centres BEFORE you put up the blank. Otherwise you are likely to damage a bearing in the head or tailstock. Keep the toolrest pristine; no dirt no splashes of hardened paint or nicks in the metal.’ A series of questions followed; favourite RPM? I do most of my turning at 1350 RPM. The higher the RPM the easier it is to turn. Best height for the toolrest? It depends...generally about centre/elbow height. Avoid a long overhang between tool and blank. Very important, every now and then, check for loosening of the tailstock hold. Don’t fight with the lathe, fix the problem! Keep the lathe clean. Get rid



of wood fluff before continuing to turn. Asked about favourite wood for turning, his initial reply was: ‘everything and anything.’ Later, he admitted he has a soft spot for grisolenia hedge, picture on left. A further word on templates: remember, a template is only useful

if the diametric and radial measurements are precise. Also, never dig both legs of a calliper into a running lathe. (Sadly, Peter Childe lost an eye in this manner.)

At this point Tom goes to the grinder for a second time. He draws attention to this: Don’t allow yourself to continue when your eyes and ears are telling you that a sharp edge is becoming blunted or other such problem.



“Tom, I suggested at the outset that it would not take Sherlock Holmes to figure you out as being a turning demonstrator/teacher. How right I was! Thank you very much indeed for the extent of your preparation for this demo and delivery of same. A great morning was had by all!”
Pacelli O’Rourke

Competition Table

	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Totals
Beginners													
Brian Kelly			13	13	15	15	13	11	11	15	15		121
Barry Dunne			11	15	13	13	15	15	13	11	13		119
Peter Gonsalves			15	11	11	11	11		9				68
Maria Jennings	15							13	15	13			56
Michael Hart		15			9			9		9			42
Experienced													
Declan Corrigan	13	13	11	15	9	9	7	15	13	13	11		129
Claire Godkin	7	9	13	11	13	15	11	13	9	15	13		129
John O'Neill	11		15	13	11	13	15	11	11	11	15		126
Michael Stephens	9	15		9	15	11	9	9	15	9	9		110
Graham Hunter	15						13						28
Irene Christie		11	9										20
Ray Ivers		7											7
Advanced													
Hugh Nolan	11	13	15	11	15	5	11	15	15	13	11		135
Brendan Phelan	6	15	13	9	9	15	13	9	13	11	15		128
Michael Fay	15			15			15	13		15			73
Charlie Byrne				13	11	9		11	11				55
Tony Hartney	5	11	11				9			9			45
Sean Ryan	13				13	6	7						39
Frank Gallagher	5		9										14
Cecil Barron				7		7							14
Graham Brislane						5					9		14
Pat Walsh						13							13
James Gallagher											13		13
Sheamus McKeefry						11							11
John Duff	9												9
Tommy Hartnett	7												7
Vincent Whelan				6									6
Frank Maguire						5							5
Artistic													
Michael Fay	15	15	13	15	15	13	15	15	15	15	15		161
Charlie Byrne	13	13	11	13	11	9	13		13		9		105
Hugh Nolan	9	9	15	5	5			13	9	11			76
John O'Neill	5			11	5		11	9	7	9	13		70
Claire Godkin	6	7	6	5	5	5	6	11	6				57
Barry Dunne			5	5	13	6	9			13			51
Cecil Barron	11	11		9			7		11				49
Michael Stephens	7	6	7		9								29
Frank Gallagher	5	5	9				5						24
Brian Kelly				6	6	7	5						24
Tony Hartney	5				7	11							23
Dermot Dooley				7							11		18
Declan Corrigan	5			5						7			17
Pat Walsh						15							15
Maria Jennings											7		7
Michael Jordan	5												5
Ray Ivers		5											5
Mark Daly				5									5
Peter Gonsalves							5						5

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