

Dublin Chapter Newsletter

April 2018



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Upcoming Events:

- Next DWT Meeting - 7th April.
- April Sat. Demonstrator - Kirsten Doherty.
- April Wed. Demonstrator - Colm Murphy.
- May Seminar - David Lowe.

MARCH CANCELLATION!



Because there was no meeting in March, there are none of the regular write-ups and photos. So, the only material available to the editorial staff is a description of a visit to a woodturning event in Spain by Mike Sims. Hope you enjoy it.

Woodturning in Castillon

Once again, I made the journey to the province of Castillon in north-eastern Spain for the annual meeting of ATORCAS. The gathering was held in the charming village of Vilafames on a bright, chilly weekend in late February. The organisers announced that there would be two demonstrators over the weekend – Romuald Clemenceau from Haget in southwest France and Adrian Pena from Galicia.

Day 1. Romuald Clemenceau. He set about making a sculptured hollow form with a lid. Taking a blank of *platanus occidentalis*, also known as American sycamore, American plane tree, occidental plane, and buttonwood (bet you didn't know that now, did you!), which was about 15 cm all around, Romuald mounted it on a wood faceplate that he had made that had several nails projecting from the face. With the blank pushed between the faceplate and the tailstock, he quickly turned a spigot on what was to be the base end, and put a curve on the underside.

Dispensing with the faceplate and the tailstock, he then reversed the spigot into the chuck and curved what would be the top of the form. Using a parting tool, Romuald recessed the top to form an opening at the top. Then, taking a 10 mm drill with its own wooden handle, he hand-drilled a hole to the required depth in the centre of the opening. This gave him a start for the hollowing. Using a swan-neck scraper with a long handle, he began hollowing the piece, checking the thickness. He pointed out that the long handle was best held almost under the armpit, in order to get the required steadiness when hollowing. Having said that, the piece sheared off at the base, probably caused by an unseen fault in the wood. Romuald quickly grabbed another blank and within ten minutes he was back on track.



Who was winning 10 years ago?

Pictures of Competition winners ten years ago this month. Recognise any of them?

Answers towards the back.



Advanced



Experienced



Beginners

He cleaned up the opening with a small parting tool, and then produced a hand-made jig that replaced the piece in the chuck. It was a slightly tapered, 10 cm long cylinder, over which the form opening was fitted and the piece was pushed along until the end of the cylinder was against the inside bottom of the hollow. With the tailstock and live centre brought up against the spigot on the bottom of the form, the piece was now held up against the end of the cylinder to give support for further turning. The spigot on the base was reduced as much as possible before Romulad took a texturing tool and textured the outside of the piece. The speed was about 400 rpm and the tool was held at 45 degrees to the surface.

The outside was then lightly burnt with a heat-gun to take out the stray fibres raised by the texturing, removing any roughness by hand with a wire brush. A final pass with a small wire brush attachment fitted in an electric drill, and the bottom was finished by removing the tailstock and gently turning off what remained of the spigot at the foot. Satisfied with the texturing, Romuald painted the outside with a dark wax mixture and buffed it with a rag to a dull finish.



After a break, he set about making the lid. A blank that was a 2 cm section and 10 cm long was rounded and a 5 mm long spigot was made at its unsupported end. The diameter of the spigot was tested against the opening in the hollow form – it had to be a tight fit. The beginnings of a finial was then fashioned on the lid. It was the size and shape of a large acorn. The lid was then loosened in the chuck, pushed off centre and material removed from the middle of the acorn shape. The piece was re-centred true, and the end further shaped and parted off. The remaining detail (see photo) was completed using a Dremel tool. The hand supporting this fine piece of woodturning (and others) was supplied by Juan Briones.

Romuald's work can be seen at <http://www.lesboisdela passion.sitew.com>

Adrian Pena. Adrian explained that he was going to make an artistic piece (see photo) that would be held in a

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David Lowe has been arranged for the Chapter's May 5th Seminar. A seasoned woodturner from Scarborough, N. Yorkshire, he can be found on the Register of Professional Woodturners (UK) and on Facebook at: -

<https://www.facebook.com/pg/davelowerpt/about/>

Demonstrators 2018

Saturday

January - Christy Glynn	July - Michael Fay
February - Tom Murphy	August - Willie Creighton
March - Cancelled	September - Irene Christie
April - Kirsten Doherty	October - Graham Whitty
May - David Lowe	November - AGM
June - Willie Edwards	December - Joe O'Neill

Wednesday

January - Paul Murtagh	July - Noel White
February - Michael Fay	August - Sean McMurrow
March - Cancelled	September - tbc
April - Colm Murphy	October - Malcolm Hill
May - Tony Lally	November - tbc
June - Willie Revielle	December - Joe O'Neill

Competitions Pieces 2018

Jan	- Platter	Jul	- Egg Cup and Egg
Feb	- Set of napkin Rings	Aug	- Box with Lid
Mar	- Picture or Mirror Frame	Sep	- 6" X 2" X 2"
Apr	- Candle Stick (s)	Oct	- 6 Buttons
May	- Open	Nov	- No Competition
Jun	- Pedestal Bowl	Dec	- Christmas Item

Trade Stands at the Saturday Meetings for 2018.

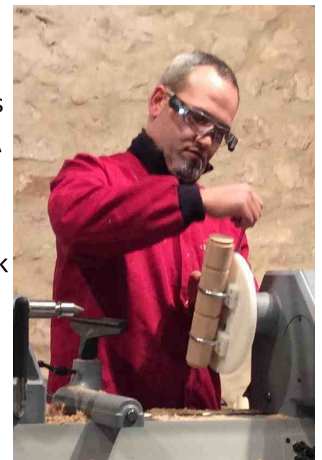
Jan - The Wood Shed	Jul - Open to Members
Feb - The Carpentry Store	Aug - The Hut
Mar - Open to Members	Sep - The Wood Shed
Apr - The Hut	Oct - The Carpentry Store
May - The Wood Shed	Nov - Open to Members
Jun - The Carpentry Store	Dec - The Hut

special jig that he had made. It consisted of a large plastic disk with two U-bolts that were used to clamp a blank against the disk. The disk had a traditional faceplate on one side such that it could be held in the headstock. He firstly rounded an ash blank, that was held between centres, to a diameter just larger than that which the U-bolts could hold. A spigot was made at what would become the bottom, for later chucking. Having previously explained that the U-bolts on the jig were 10 cm apart, Adrian cut several channels in the blank to a depth and width that would allow the U-bolts to hold the blank in the jig. He made four channels, equal-spaced that were 5 cm apart.

Happy with the blank, he mounted the jig on the lathe and transferred the blank to its first position in the jig. He then proceeded to hollow out the centre of the piece starting with an 8 mm hole. He had his own tools for this and explained that he would complete

the hollow from the other side next. But, before rotating the piece through 180 degrees, he marked on the end of the blank with its current rotational position against a predefined mark on the outside diameter of the plastic disk. These marks would be used to ensure correct rotation of the piece in future steps. This done, he rotated the piece and completed the hollowing of the complementary side.

The piece was then moved to the second set of channels and rotated through 90 degrees. Half of a sphere was turned with no hollowing. The piece was then rotated through 180 degrees and a complementary half sphere turned. He explained at this point that, given the nature of the jig, the combination of rotated angles and the shape turned, the end result was down to the turner, and bounded only by his imagination.



Adrian then took the piece from the jig and mounted it between centres again. The top third of the piece was reduced to about 10 mm and in doing so, the top two channels were removed. Similarly, a foot was then shaped at the bottom and in the process, the bottom channel was removed. A charming piece and an unusual jig.

Romuald Clemenceau. After lunch, Romuald was at the lathe again and he set about making the same hollow form as he did in his first demo, except he did not texture it. He painted it with natural inorganic-pigmented acrylic paint – a dark colour. He dried it with the heat-gun again. Several coats of this paint were applied, each one dried until bubbles appeared.



Happy with that, he mounted a 15 x 3 x 3 cm blank in the chuck in order to make a fancy, curved finial to go into a lid, made later. He pointed out that the finial had to be made from straight-grained wood, as it going to be made thin and then bent by applying heat. Any wood with defects would increase the risk of cracking and breaking off. A spigot was turned at the chuck end with a 10 mm diameter. He thinned the piece, tapering from the spigot to about 4 mm with an inverted cone at the end. With the piece stationary, Romuald applied the heat-gun at 200 degrees, close to the wood and slowly moved up and down the length, bending it gently by hand – the tailstock had gone. He mentioned that while this works well with dry wood, it is even better with green wood. He also said that it could also be done by wrapping the piece in a damp towel, placing it in a microwave for 3 minutes, and then bending by hand.

The finial was then parted off and another shorter blank fitted in the chuck. This would be the lid into which the finial would fit. The inside diameter of the hollow opening was transferred to a spigot made at the outer end of the blank. The spigot was reduced until it fitted the opening with a tight fit. The remainder of the blank was shaped cone-like, and parted off. A jamb-chuck was then made with a recess that could accommodate the spigot (that goes into the hollow form opening). With a tight fit, Romuald was then able to drill a hole in the end of it, and the finial (10 mm diam.) was glued in place.



The reverse cone on the tip of the finial was then shaped by hand with a Dremel tool. This would also be painted as per the bottom, but time did not allow. One of Romuald's signature pieces of artistic woodturning.

Day 2. Adrian Pena. His objective was to make a tall, thin-walled vase. Taking a block of ash, 18 x 10 x 10 between centres, he reduced it to a cylinder with a spigot at one end. He sanded the outside, both with the traditional rotation and also with the lathe in reverse. This removes fibres better, he said, but he cautioned that the lathe should only be reversed when the work is held between centres. If chucked, the chuck is liable to unscrew.

He then held the piece in the chuck by its spigot. He used a live centre in the



Who were the winners 10 years ago - Apr 2008



Adv: Pat Walsh



Exp: John Kiloran



Beg: Sean Egan



tailstock, but only to centre the piece. It was then taken away. The initial coring down through several centimetres can be done with almost any gouge, and he used a bowl gouge. After that, Adrian used a special scraper to complete the coring. It had a small circular cutter held at the tip of a tapered bar that fitted into a common re-usable handle. He sanded as he went (every 3 cm or so). Having reduced the wall-thickness to between 1 – 2 mm, he explained that frequently sanding reduced the risk of breakage. He used a torch to check thickness, using the brightness seen from the outside. He warned against using a powerful torch, saying that a powerful torch gave thicker walls!

When the interior was shaped, the bottom was finished on the outside by removing material down to the spigot by which it was still held, sanding as he went. Adrian then prepared for painting. He placed a plastic sheet over the lathe-bed and the chuck. The outside was then sprayed with black lacquer. Using different acrylic colours, he flicked paint onto the dried lacquer by dipping the bristles into the paint and, holding the toothbrush, bristles up, in one hand, he drew his rubber-gloved fingers of his other hand across the bristles of the brush. The effect was a covering of small dots of differing coloured paint on the black lacquer.



Finally, the piece was parted off at the spigot, leaving no foot. A delicate operation with such a beautiful, thin vase.

Romuald Clemenceau. Romuald finished proceedings on day 2 of the gathering by explaining that he would make a flower. He mounted an almond log, freshly cut the previous day, that was about 30 cm long and 10 cm diameter, with the bark still attached.

He firstly made a spigot at one end and chucked it, engaging a live centre at the tailstock end. He then proceeded to remove material at the live-centre end to make a shallow cone until the live centre could eventually fit into it without damaging the wood. This would eventually become the flower's petals. He thinned this portion, taking material from both the inside and the outside of the cone. Although almonds is an attractive wood, it is fragile at its heart, so Romuald had to apply thin CA-Glue to several cracks that developed.



Then, working back from the flower in 3 cm stages, he thinned the stalk. Two thirds of the way down the stalk he fashioned another inverted cone which would later become a leaf. He continued to thin the stalk below the leaf, ensuring a continuous diameter above and below the leaf. The base at the chuck-end was fashioned to be the pot for the flowers, complete with bark. Again, CA-Glue was applied the cracks. Finally a heat-gun was used to bend the stalk to a pleasing curve. Taking the piece off the lathe, the flower and the leaves were shaped

using a Dremel cutter. An unusual and pleasing piece.

So ended an interesting and engaging weekend, with many useful tips picked up. It was also good to see some familiar faces back again.

Mike Sims





RADISSON BLU HOTEL & SPA, LIMERICK WELCOMES THE
IRISH WOODTURNERS GUILD
NATIONAL SEMINAR

SATURDAY 13TH & SUNDAY 14TH OCTOBER 2018

THE FOLLOWING RATES ARE AVAILABLE TO ATTENDEES

BED & BREAKFAST RATES

€ 110 PER ROOM PER NIGHT SINGLE OCCUPANCY / € 120 PER ROOM PER NIGHT TWIN/DOUBLE OCCUPANCY

2 NIGHTS B&B WITH DINNER ON FRIDAY NIGHT

€ 245 B&B SINGLE OCCUPANCY / € 145 PER PERSON SHARING

ROOMS CAN BE RESERVED BY CONTACTING OUR
 RESERVATIONS DEPARTMENT ON 061 456 506 OR EMAIL
RESERVATIONS.LIMERICK@RADISSONBLU.COM



RADISSONBLU.COM/HOTEL-LIMERICK

BOOK AND PAY BEFORE 30th JUNE 2018 FOR A CHANCE TO WIN A FREE SEMINAR

Use this form to book your IWG Seminar 2018 place at the Radisson Blu, Limerick

NB: Demonstrations start at 9am on Saturday 13 October and finish at 2.15pm on Sunday 14 October 2018 followed by Sunday Lunch at 2.30pm.

IWG Membership No:

AWGB / AAW Membership No:

Chapter:

*If applicable (IWG member rate applies

Name:

To members of AWGB and AAW)

Address:

Telephone No:

Mobile No:

e-mail:

BELOW PRICES DO NOT INCLUDE ACCOMMODATION

CHECK LATEST SEMINAR PRICES AT www.irishwoodturnersguild.com

SEE WEBSITE AND JOURNAL FOR HOTELS AND B&B THAT ARE AVAILABLE

UNDER 18YRS MUST BE ACCOMPANIED BY A FEE PAYING ADULT DELEGATE

Delegate Fee Rate	IWG Member	Non Member	U18/Student
Full 2 Day Seminar (all meals included)	€185 / £165	€195 / £174	€90 / £80
Saturday Only Including Lunch (not including Saturday night meal)	€90 / £80	€100 / £89	€35 / £31
Sunday Only Including Lunch	€80 / £71	€85 / £76	€34 / £30
Full Seminar (No meals Included)	€130 / £115	€135 / £120	€20 / £18

PLEASE NOTE SUNDAY LUNCH STARTS AT 2.30PM

Tea / Coffee & biscuits breaks included on both days

All extra meals can be pre- booked at the prices below

Meal	Quantity	Cost	Total
Saturday Lunch (hot Lunch tea/coffee)		€15/ £14	
Saturday Night Dinner		€37 / £33	
Sunday Lunch (hot lunch, dessert & tea/coffee)		€19 / £17	

PAYMENT OPTIONS

(1) Cheque

(2) Bank Transfer: Euro Account IBAN: IE81 AIBK 9333 8424 2041 72 (BIC AIBKIE2D)

(3) Sterling Account IBAN: GB58 BOFI 9022 9033 8294 48

(4) PayPal: treasurer@irishwoodturnersguild.com

I enclose a cheque for (Please make payable to The Irish Woodturners' Guild)

If U18: Name of accompanying Adult Tick Relationship Family ☐ Friend ☐
I have read and accept the terms and conditions Teacher ☐ Other ☐

Signed..... Date ____/____/____.

Please send completed Booking Form and cheque or other details of payment to

Tom Dunlop, Shanbough, New Ross, Co. Wexford. Y34 NT25

Phone: 00353 863491153 Seminar 2018 terms and conditions are on the IWG website & Journal

Seminar Booking Terms and Conditions

1. Bookings for the Irish Woodturners' Guild (IWG) National Seminar are not confirmed until payment has been received in full by the IWG and a booking confirmation and receipt of payment has been issued by the IWG, electronically or on paper.
2. Prices for the Irish Woodturners Guild Seminar are specified in Euro. Sterling prices are also provided for the benefit of
IWG members in Northern Ireland and others that wish to pay in that currency. Due to fluctuating exchange rates, Sterling pricing is subject to constant review by the IWG. Any necessary changes to prices will be published at www.irishwoodturnersguild.com and will override any prices quoted in previously printed or published material or any other prior communications. When making a payment in sterling delegates are advised to check the current price of their booking on the IWG website. In the event of a discrepancy between the payment amount and the pricing at the time of payment, the IWG reserve the right to seek the additional payment or refuse the booking.
3. The Irish Woodturners' Guild makes every effort to provide accurate and up to date pricing for on-line booking. Despite this the possibility of mis-pricing online booking cannot be eliminated entirely. In the event that a price is quoted incorrectly due to a technical error or some other mistake, the Irish Woodturners Guild reserve the right to refuse or cancel bookings placed at the incorrect price.
4. Discounted Prices are offered to members of the IWG, AWGB and AAW. These prices are offered on the basis that proof of current membership is provided, if requested by IWG officers.
5. Discounts are offered to Under 18s and Students under 25 in FULL-TIME education at a recognised school or institution. Proof of student status (e.g. student card) may be requested by IWG officers.
6. Delegates under the age of 18 MUST be accompanied by a fee paying responsible adult.
7. Bookings for the IWG seminar do not include accommodation.
8. All bookings that are completed with full payment on or before 30 June 2018 will be entered into a free draw for one free seminar refund. The free seminar refund does not include accommodation and will result in the refund of the money paid to the IWG. The refund is not transferable.
9. In the event that one or more demonstrators are unable to fulfil their obligations at the IWG National Seminar, the IWG will do its utmost to find suitable replacements. The IWG will not be obliged to offer refunds as a result of the unforeseen cancellation of one or more demonstrators at the seminar.

IRISH WOODTURNERS' GUILD



National Seminar - Limerick 2018

Competition entry form

Please Use Block Capitals

[illegible]

Delegate Y/N

Entries are free to seminar delegates. IWG Members who are not attending the seminar may submit items at a cost of €10 per item. This fee does not apply to the Under 16 or Under 19 categories.

Please enter the category that you wish to enter (Open, Spindle, Artistic, Segmented, Novice, Under 16, Under 19, Professional) and a brief description for each item.

IMPORTANT NOTE: A total of 3 items per person is permitted with a **maximum of 2 in any one category**, e.g. *two items in the open and one item in the segmented section, or one item each in spindle, open and artistic sections.*

This rule does not apply to the under 16s, under 19s or professionals :- 3 pieces will be accepted in these categories.

Item ID	Category	Item Description (i.e. No. of pieces, Size, Type, Wood, Colour)
	(See note above)	Example: 10" Bowl in Elm with ebonised and textured rim.
Official Use Only Place Sticker Here		
Official Use Only Place Sticker Here		
Official Use Only Place Sticker Here		
Notes:		

By entering the National Seminar competition, you agree to abide by the rules set out by the Executive Committee of the Irish Woodturners' Guild. **All items must be collected before 12:45 pm on Sunday 14th October 2018.**

Signed _____ *Print Name* _____ *Date* _____

THIS SECTION TO BE COMPLETED WHEN ITEMS ARE COLLECTED ONLY

I confirm that the items listed above have been collected/returned to me.

Signed _____ *Print Name* _____ *Date* _____

Irish Woodturners' Guild National Seminar Competition Rules 2018

1. The Competition will take place on Saturday 13th October 2018. All entries must be presented at the competition room by 11am. Failure to do so will lead to pieces not being accepted for the competition.
2. Entries will be accepted from attendees at the seminar in one of three sections; Under 19, Non-Professional or Professional.
 - A maximum of three entries per person will be accepted.
 - Entries will not be accepted in more than one section.
 - The Under 19 section will be subdivided into two categories U16 and U19. Entries will be accepted and placed in the appropriate category according to the participant's age.
 - The Non-Professional section will be subdivided into the following competition categories; Open Novice, Spindle, Segmented and Artistic. A person may not enter more than two pieces in any one of the Non-Professional categories.
 - It is up to the entrant to declare and define what competition section they are in. In the event of this leading to a complaint or query the IWG Executive Committee reserves the right to clarify and rule on the matter.
 - It is the responsibility of all entrants to collect their items. The Executive Committee of the IWG will not be responsible for items not collected by 2:30pm on Sunday 14th October 2018.
 - Pieces entered in previous IWG National Seminars must not be entered.
3. In the event of work being delivered to the competition room without designation to a particular section/category the IWG reserves the right for the room steward to allocate the piece to a category.
4. IWG members who are unable to attend are permitted to have their pieces submitted on their behalf for a fee of €10. This fee will not be applied to entries submitted in the under 19 section.
5. Prizes will be awarded for each of the sections/categories as determined by the IWG Executive Committee. In addition there will be an award for the overall winner and a "peoples' prize".
6. While this competition is primarily a woodturning competition, the use of colour, texture, bone, plastics, metals and gilts is accepted as part of the competition. The use of Ivory is not permitted unless in a synthetic form for example sourced from nuts or plastics.
7. Professional turners and demonstrators can only enter the Professional Section. As a broad guideline someone earning a significant proportion of their income from woodturning activities should consider himself or herself professional. Members of the RPT will be classed as a professional.
8. The Executive Committee will select judges the competition.
9. Anyone who may have a grievance with the competition may lodge this in writing with the Honorary secretary. Any grievance must be lodged within seven days of the competition.
 - Any queries at the time of the competition should be brought to the attention of the chief competition steward who will, if necessary, advise the IWG Executive Committee.
 - The IWG Executive Committee reserves the right to clarify or investigate any query or grievance with the individuals involved. Any query or grievance made by rumour or in an anonymous fashion will not be acted upon.
 - The IWG Executive Committee will make every effort to resolve any issues in a friendly, equitable and confidential manner and will ensure there is no conflict of interests in dealing with matters relating to the above.
 - No member of the IWG should approach a judge or judges with a grievance on any decision made by them. This may result in disqualification and possible exclusion from future competitions.
 - Any member who expresses themselves in a threatening or abusive manner towards competition Organisers, Judges or Stewards will be disqualified and may be barred from future competitions.
 - Decisions by the IWG Executive Committee on matters relating to the organisation and management of the IWG National Seminar Competition are final.

Irish Woodturners' Guild National Seminar Competition Rules 2018