

The Journal of the Irish Woodturners' Guild

Issue 48, March 2009

The work of Richard Raffan of 23 years ago.
Richard will be back in Ireland this year, see page 17



Two pieces from opposite ends of Ireland
Brendan Hogg from the South East and
Liam Gilmore from Ulster



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Waterford & District	Finbarr O'Connor 051 798 225
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**Peter Donagh, High Road,
Morningside, Co. Meath.**

**Tel: 041 982 8090 / email
peter_donagh@yahoo.co.uk**

Letters and articles for the **Journal of the Irish Woodturners Guild** should be sent to the Editor: Peter Lyons, 4 Knockdene, Bangor, Co. Down. BT20 4UZ. Tel 028/048 91453099
journaleditor@irishwoodturners-guild.com

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Hon. Secretary	Eugene Grimley	(028/048) 8778 4034
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Hon Membership Secretary	Joe O'Neill	087 6230162
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Journal Editor	Peter Lyons	(028/048) 91453099

A very warm welcome to all new members of the IWG.

The persons listed below have joined our Guild since our last Journal

Thanks to our hard working Membership Hon. Sec. Joe O'Neill for these details.

Dublin Mary Flynn Windsor, Jack O'Rourke, Michael Clarke, Eli Cahn
Galway Mark McCormick
Gorey John Ellard, William Bierney, James Whelan, Patrick Atkinson
Limerick Joe Gahan
Sligo P.J. Wymbs
South East Paul O'Donnell, Conor J. Cooke, William Walsh, Tom Byrne, Martin
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Ulster Aidan McKendry, John Blair, Billy Melville, Bertie Donnan, Allen Chestnutt
Niall Fitzduff, Maurice Bunting.
Waterford John Culinan
Not affiliated Eamon Power, Tipperary and Gerry Marlow, Derbyshire.

Your membership for 2009 is now overdue.

If you have not renewed you will not get the June Journal

Send your membership fee to

Joe O'Neill

27 Ballinteer Drive,

Dundrum, Dublin 16

or to your

Chapter Hon. Treasurer

A green snippet or two

A bog near Lullymore is being purchased to help preserve wildlife in the area. The Irish Peatland Conservation Council (IPCC) will buy the 3.5 hectares of bog, one hectare of which is capable of storing up to 8,000 tonnes of carbon. Cillian Breathnach, IPCC conservation and reserves officer, said that bogs can "most definitely" contribute to reducing the country's carbon footprint. Figures from the IPCC indicate that only 0.6% of Irish bogs remain active today, with around 1,000 hectares being lost over the last decade.

Ireland contains 50% of all raised bog habitat in Europe. Nearly half of all endangered birds in Ireland occur on peatlands.

Ireland's peatlands store an estimated 1,200 million tonnes of carbon, with undisturbed peat capable of accumulating carbon at a rate of 0.7 tonnes per hectare per year. The country's peatland has been developing for the past 10,000 years.

Electric Cars in Ireland

Significant changes to Ireland's infrastructure will be necessary to meet electric road vehicle targets. Ireland has set itself the target of making 10% of all road vehicles electric by 2020. However, this will require capacity to recharge an estimated 250,000 passenger vehicles, J Owen Lewis, chief executive of Sustainable Energy Ireland (SEI), has said. Mr Lewis stated that the vehicles require infrastructure that is "not currently in place". He said: "This infrastructure also needs to be integrated with a supply of renewable electricity.

The Electricity Supply Board in Ireland has committed to generating carbon-free electricity by 2035

Letters to the Journal

Letters can be sent by post or by email to the addresses on Page 3 of this Journal

Dear Editor,

Following your reminder about insurance in Issue 46 of the Journal I would like to tell you about my recent experience. In September when I received my car insurance renewal, I also received an offer of discounted buildings + contents insurance. At the time of renewing the car insurance I enquired about the buildings + contents insurance even though it wasn't due until December. The quote was very favourable!

However, in November I contacted the company again with a view to getting a good price and having gone through all the questions I mentioned the woodturning tools and equipment in the garage (attached to the house and connected to the burglar alarm). At first the agent said that any item under £1000 was covered but when I asked about the TOTAL cover for the garage contents she was not very forthcoming – I said that I needed in the region of £6500 cover for all the tools, etc. She said that she would have to contact Head Office and that she would get back to me. No-one ever did!

My lathe is a Record CL3 upgraded to a CL4 – worth less than £1000. How many woodturners have a lathe worth over £1000? Add all the turning tools and other tools and few will be covered by insurance should anything go wrong. In my case, had I accepted the sales agent's word I would have been seriously underinsured which would affect the payout even for those items which were adequately insured.

Eugene Grimley, Ulster Chapter IWG

Dear Peter, 13 January 2009

CRANN magazine enclosed, some information and features in it may be of interest to IWG members. Details of Crann Membership (on Page 2) Guild information could be sent to CRANN.

John Ryan, Limerick Chapter IWG

John kindly sent me a copy of CRANN. For those of you who do not know, CRANN is Ireland's tree magazine. In it are all sorts of articles about trees and the people who are interested in trees in Ireland. It is full of beautiful photographs and I have enjoyed reading it. On page 2 they are asking for articles for the magazine, I would suggest that some of us Woodturners could provide some interesting material.

For those of you who are interested, I have reproduced their online membership form.

Rates are
unwaged/OAP € 25
individual € 35
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Shavings from the Editor

As I sit here in front of the computer contemplating the start of another Journal, I hope that we, IWG, have as good a year as our 25th Anniversary year. There are many things affecting us at present, credit crunch, the Middle East and the change of power in the US. It is good to know that you can leave all of this behind when you go to your workshop and start working on a piece of wood.

Having spent some time on this Journal since my last remarks, I must thank all of you who contribute to this Journal. I am getting content from all over the country. It is obvious who have the computer skills and who are still learning, but I don't mind how I get it as long as I get it. Our Journal is only as good as we make it, so keep sending me the emails and photos. If you are in a Chapter and have photography skills, let your committee know you can help. Some of the Chapters are struggling. You can see from the different content in each Chapters pages.

I will be glad to get this finished and away to the printers. I will be able to get out of this seat and into my workshop.

Peter Lyons

Ulster Chapter Seminar

£30

13th June at the Woodshed, Templepatrick

David Springett

All day Demo with Coffee breaks and Lunch, starting at 09 30 to 17 00
Competitions for Faceplate, Spindle, Segmented, Artistic, Open, Novice and Junior
Prizes in all Classes



East Central Chapter IWG

Are holding the

2009 Inaugural half-day Seminar on the 28th of March
in the Scout Hall, Lorcan Green, Santry, Dublin

The seminar commences at 12 30 and finishes at 17 30.

Emmet Kane

Emmet is a professional woodturner living in Castledermot, Co. Kildare since 1988
He is Chairman of the Midland Chapter .

He comes from 5 generations of Master Craftsmen and is self taught in woodturning.
A former President of IWG and a Director on the Board of the Craft Council of Ireland

Emmet is very interested in the artistic development of woodturning and
has exhibited many such pieces both at home and abroad.

His work is often embellished with the use of metals in conjunction with gilding or colouring.

In 2002 Emmet was the winner of the Woodturning Class in the RDS Competition

An Open Competition will be held on the day,
the maximum number of entries per attendee is 3 items

A raffle will also be held on the day with some great prizes

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Green Snippets

Ireland is to take part in a multi-million Euro project aimed at assessing
the feasibility of harvesting seaweed and turning it into a green energy source.

Under the European Union initiative, experts from the country will join forces with their counterparts in Northern Ireland and Scotland to see how energy sources can be created from the marine algae and seaweed found in areas of sea the three countries share.

Specifically, specialists at the Institute of Technology in Dundalk will lead the work, with Ireland's energy minister Eamon Ryan explaining that the green energy initiative could have massive implications for businesses and households over the coming years.

Craobh Eo Seminar 25th April 2009

Eric Turner and Tony Wilson

In the Town Hall in Kiltimagh starting 09 30

Trade Stands, Spot Prizes and a good Lunch

€60

**Contact Willie Creighton
0872589974 / 0949367343**

The 26th IWG Annual Seminar

to be held in
The Armagh City Hotel, October 2nd to 4th 2009



Sam Abernethy is a member of the Ulster Chapter who is better known on the other side of the Irish Sea than he is in Ireland. Sam has been demonstrating, on Tuesday nights, at the Woodshed for 7 years and is the main tutor on the courses run at the Woodshed. He worked for Robert Sorby and travelled all over Ireland, the UK and Europe demonstrating their products. Sam is no longer tied to Robert Sorby and is now regularly demonstrating all over the UK, in Europe and in the USA. In 2007 Sam became a member of the Register of Professional Woodturners. Sam has a large repertoire of projects and is equally at home with large or small turnings, faceplate or spindle work. As a demonstrator he uses all his tutoring skills to explain, in detail, all that he is doing so that his audience feel equipped to go away and try to replicate the demo piece.



Born in 1980, Benoît Averly grew up in Burgundy (France). He graduated from high school in 1999, then worked in different fields and traveled in several countries in Europe and North America. He started working wood with woodturning in 2002 with Gilbert Buffard and turned professional in 2003. In spring 2004 he went to work with well known turner Richard Raffan (Australia) from whom he learnt a lot about design and production. He maintains contact with Richard Raffan who has been an inspirational mentor for him. He has been Raffan's workshop assistant in both France and the United States. His work extended to woodcarving. In 2005 Benoît was invited to Provo Woodturning Symposium (US) where he exhibited and demonstrated.



Margaret Garrard was drawn into woodturning after visiting a friend and trying her hand at turning in his shed at the bottom of the garden. She then became a member of the Jorvik woodturning Club. Margaret's commissions have included such diverse objects as a tabernacle in burr elm, church candlesticks in oak and burr oak, newell posts, banister rails, bowls, lamps, knobs for furniture, light-pulls, door stops - in fact anything she is asked to do! She has recently returned from France after The Worshipful Company of Turners of London sponsored her to further develop new techniques and design for her artistic work. This is the first time Margaret has visited Ireland as a demonstrator.



Stuart Mortimer is an award winning internationally known woodturner. His demonstrating and teaching skills are recognised both at home and abroad. Stuart is a self taught turner from 1968, winner of many National awards for his woodwork, he has built up an International reputation and is highly regarded by his peers and collectors alike. He is a writer, teacher, demonstrator, and consultant to turners and turning groups throughout the U.K., Europe, Scandinavia the U.S.A. and Australia. Stuart is keen to push himself into fresh areas of turning and has a reputation for introducing new designs and ideas. He is on the Register of the Worshipful Company of Turners and the Society of Ornamental Turners, London.



Malcolm Tibbetts assembled his first two pieces of wood together more than fifty years ago as a youngster in his grand dad's workshop. He certainly passed on his love for working with wood and it has always been a serious hobby. In the mid 90's, after building many furniture pieces and after acquiring a shop full of tools, his woodworking journey took him to the wonderful world of segmented woodturning - a truly unique art form. Malcolm's work is recognised as some of the finest in the world of segmented woodturning. He should inspire more than a few of the delegates.



Eric Turner, from Ballymoney, is a long standing member of the Ulster Chapter and is well known throughout the IWG as a master spindle turner. When he can be persuaded to take time off from his production turning Eric produces some astounding prizewinning work and has been winning prizes for some considerable time, including at several IWG Annual Seminars. Eric became a member of the Register of professional Woodturners in 2008. and is now teaching evening classes in Woodturning at Lurgan College in Co. Armagh. Eric is a master of reproducing a number of spindles that are identical in form making it look so easy and, as he tells it, making them faster than possible on a copy lathe. When turning he is able to explain what he is doing as well as regaling the audience with amusing stories from his vast experience both inside and outside the turning world.

To book your place at this fantastic weekend contact

Tom Dunlop : 00353 51421032 or

Visit www.irishwoodturnersguild.com and follow the links to the Booking Form

There is a booking form on the next page

Use this form to book your Seminar place

IWG Membership No(If Applicable) **Chapter**

AWGB / AAW Membership Number (If Applicable)

First Name : **Last Name:**

Address:

Tel No. **Email**

Fee Rate	IWG Member*	Non Member	OAP IWG member *	OAP Non member	Student
Full 3 Day Seminar	£180 / €200	£190 / €210	£170 / €190	£180 / €200	£90 / €100
Saturday **	£90 / €100	£100 / €110	£85 / €95	£90 / €100	£45 / €50
Friday or Sunday ***	£50 / €60	£60 / €70	£45 / €55	£50 / €60	£25 / €30

To attend Friday AND Sunday double the relevant amount above.

* IWG member rate also applies to members of AWGB and AAW.

** Saturday rate DOES NOT include dinner – this may be ordered separately.
(Morning & afternoon tea/coffee + light lunch is included)

*** Friday rate includes afternoon tea/coffee – dinner is NOT included
Sunday rate includes morning tea/coffee – lunch is NOT included

Meal tickets (for those booking ONE or TWO days) + Extra meal tickets for non-Seminar participants

ALL MEAL TICKETS MUST BE PRE-BOOKED – will be issued at Registration.

Meal	Quantity	Cost	Total
Friday Night Dinner		£20 / € 23	
Saturday Lunch		£6.50/€7.50	
Saturday Night Gala Dinner		£27 / €31	
Sunday Lunch		£16 / €18	
		Total	

I enclose a cheque for (Please make cheques payable to The Irish Woodturners' Guild).
I understand that no refunds are possible after September 12th 2009.

Signed Date/...../2009

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Tom Dunlop , Shanbough, New Ross, Co Wexford. Phone:- 00353 51 421032

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In 2009 with the goal of 1 billion people switching off their lights as part of a global vote. Unlike any election in history, it is not about what country you're from, but instead, what planet you're from. VOTE EARTH is a global call to action for every individual, every business, and every community. A call to stand up and take control over the future of our planet. Over 74 countries and territories have pledged their support to VOTE EARTH during Earth Hour 2009, and this number is growing everyday.

We all have a vote, and every single vote counts. Together we can take control of the future of our planet, for future generations. To Vote turn off your lights on 28th March for an hour

<http://www.voteearth2009.org/home/>



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HAPPY TURNINGS or “Advice for next Christmas”

Well it’s all over now and we start off a new year of woodturning in our brand new Chapter Craobh Cuig Deag .I have heard rumours that Santa was having problems delivering lathes in the Blanchardstown area because he ran out of 2/3 horse power motors. Now if you were disappointed there could be two reasons;

1; you may have been bold ? 2; you put the list in the wrong place .

I think the problem is no 2, as you get older the chimney is not the way to go, trust me. The way to start is by picking up some brochures (these are free) and put them in the right places. Before you do this you must prepare each page that you want to draw attention to, i.e. fold the page once and fold it back again, that way it will fall open on that page every time. Don’t make the mistake of circling the item’s you would like, instead carefully draw a love heart around each item and don’t forget to include your partners initials in the heart. If you are good at drawing you could be on a winner. Draw a little picture of you looking up at the lathe, make sure that you make yourself look very small (1/3 2/3 is a good proportion) this will bring the (ah look at ya) effect, and also the little child that can’t reach look. If you can draw yourself as if attempting to climb up on the lathe this can be good also. Placing is very important, One in the bathroom, one in the car, one in the kitchen. Leave some old magazines in the doctor’s surgery and stick in a few brochures also. Leave some notes around the house too, the fridge is good, stick one or two on mirrors,no stick one on every mirror, in the make up bag, the wheelie bin.

Never discuss what you would like after consuming alcohol as this can be misinterpreted and lead to more problems. I made this mistake once, after a good night out I told my wife that “I wanted to get a lathe and a good chuck for Christmas”. I swear that is what I said but because she had been drinking she took me up wrong and started to beat me with a piece of spalted beech.

Start to incorporate technical talk in your conversations, this is easier than it sounds. Don’t worry. E.g. I think I will put a 24 inch shelf “over the bed”. I hear there is a new hair dryer out with a “3 horse power motor”. Mention the new couple who moved in recently. I think their names are “Vick and Mark” and one of them is a “Graduate” who you heard holds a world “Record”. There are lots of things you can get up to and I am just giving you a few ideas to get you started. By the way these things apply to both men and women and work well in all scenarios. Except the one with the confusion over the lathe and the chuck, whereas men may not get offended.

Now if you have tried some or all of these tactics and Santa did not call, then we have to go back to our first reason which means “you must have been bold”. Joe Laird.

A Working Group has been set up by the Exec. Com. to prepare

The Story of the I.W.G.—the first 25 years 1983 -2008.

At our first meeting on 5 January we reviewed the latest draft which Jim Ryan began collecting some time ago allocated and the next round of information collecting to appropriate members who will be chasing you over the next few weeks. We plan to publish the book in time for the next Seminar (in Armagh) so your help is vital and urgent.

For your information the Group consists of:

IWG Working group on History

Evan Petty (convenor) 567706832
evanpetty@eircom.net

Michael Dickson 04825898661
mandtd@btinternet.com

Eugene Grimley 048288778403
eugenegrimley@btinternet.com 078
66620879

Joe Laird 01 8205463 joe-
laird99@gmail.com 087 8595265

Peter Lyons 0482891453099
gaffer.lyons@btinternet.com

David Sweeney 018463552
sweeneyde@eircom.net



My Journey in Search of the Perfect Lathe

by

Glenn Lucas



At the age of sixteen I remember vividly standing in a bookshop having discovered Ray Key's book 'Wood turning and Design'. Along with opening my eyes and giving me lots of useful direction, I became aware of the Graduate Lathe. Ray described this as being 'his best investment in machinery and for the serious bowl turner a must'. I knew that the days of my homemade lathe in my father's barn were numbered. My ambition to be a serious bowl turner was cemented by watching Liam O'Neill produce wonderful bowls with deceptive ease at a seminar I had just attended. Liam had a fleet of Graduate lathes at that time.

Homemade lathe with Fiat 127 gear box – 4-speed and reverse (1990)

back to the lathe at home increased. Back to school on Monday mornings, girls gathered around to see what I had to offer. The teachers became aware of these gatherings and an additional market for my bowls developed.

I made a wish list. At the very top was a Union Graduate Lathe. Producing as many salad bowls and lamps possible, offering them for sale in my boarding school and through local exhibitions was step one to achieving this goal. Soon discovering a market for rings, bracelets and boxes through my school classmates my longing for the weekend to get



My first Union Graduate Lathe

With my leaving certificate complete, the income from my schoolboy business financed the Graduate of which I had always dreamed. Six weeks for delivery was advised, this became twelve – an eternity.

The lathe arrived on my 18th birthday. No sooner had it been unloaded, my father arrived in the yard with tractor keys in hand and 30 acres of hay for me to cut. There was not even a chance to unpack my long awaited machine. On that sunny July day I was willing to sell my soul for some rain, which would have called a hasty halt to the hay cutting.

Three years passed while training as a cabinetmaker, during which time I decided to set up my own turning business. Seeking advice from professional woodturners, their warnings of a tough life were ignored.

A full order book after my first trade show, having completed a craft and design business course, convinced me that I had made the right choice.

Returning to the workshop to rough turn wet bowl blanks, I quickly realised that this was tough work. The Graduate's fine heavy casting was fitted with a 1 hp motor - to me it was like having a Rolls Royce with a one-litre engine.



It was time to start a new wish list, in enterprise words, a business plan. Top of the page was a VB36. As production had increased to over 1,000 bowls each year, my tool cuts became more effective and my lathe power could not keep pace, motor power had become an issue once again. The lathe's pulley ratio did not give me the required torque at the most appropriate speed for large production.

Researching my options introduced a Oneway lathe to my business and this fulfilled my power requirement. It also allowed the use of a coring system made by Oneway, which increased profit margins.

During my constant quest for efficiency I taught myself to work left handed which proved to be very useful for a number of reasons. I have a three thousand litre skip that can be filled while rough turning without the shavings touching my body or the floor. I can also stay dry avoiding the water being thrown from the wet blank. With no time spent bagging shavings this allows me to spend an extra hour at the lathe each day increasing my profit margins even further. There was also a market for the large quantity of shavings produced. This met the repayments on a forklift that became necessary to handle the large quantities of wood and the new skip.



The result of the additional labour saving equipment is that I now have more time on my hands to develop other interests. In 2008 with 18 years at the lathe under my belt, my business is growing in a number of ways.

Master classes have been introduced to the workshop programme and demonstrators from Ireland and overseas are invited to come and teach. It was necessary once again to look at lathes, which would also meet the needs of production.

The Vicmarc VL300 has always been appealing, but in the early days I believed that it was only available in a 2hp version. Because of this the machine did not get my attention until recently. At the beginning of this year I found that the lathe was available with a 3hp motor. Another feature that immediately appealed was the option of adjustable legs, which would be perfect to accommodate any student height. Anybody who has owned a Union Graduate lathe has most likely made up a concrete plinth for it to sit on, as they were designed with the height of school students in mind.

As primarily a production bowl maker I decided to look around and see what other people with similar businesses were using. While visiting Mike Mahoney in Utah during May 2008, his three Vicmarc lathes said it all. If a lathe could stand up to the pace at which he works and the size of his production it would easily meet my needs. These lathes are also a firm favourite with Richard Raffan, one of the world's most accomplished woodturners.



I've now got four Vicmarc lathes which were delivered within 48 hours. The first thing noticeable when they arrived was the quality of packaging. Having bought many new machines over the years almost everything is a replacement, the original arriving damaged. Each machine was perfect in this case. After cleaning the protective grease off the machines and plugging one in, the first thing noticeable was its silence. The motor is mounted on 4 PVC bushes to eliminate

vibration so you don't experience the throbbing noise you would expect at high speed.

The lathes can be moved with ease to any position in the workshop, using a pallet fork. This means that one can be brought outside and sanding can take place in the fresh air (weather permitting). Surrounding open fields and distant neighbours ensure that no one is offended.

One concern from the beginning was the stability of the adjustable legs. Victor from Vicmarc gave his reassurance that they were designed with this in mind. He was true to his word, they proved to be very stable.

Another great addition is the built-in dust chute at the back of the lathe, which does not allow the shavings to build up underneath the banjo. Every lathe is now fitted with a remote stop and start, which I feel is essential. It is held in place by four strong magnets with a covering to protect the paintwork. On the early models the buttons were positioned just under the revolving work. The constant spray of water when rough turning made this positioning undesirable for me.

The speed range and superb torque is suited to everything that the lathes are capable of making. There is an emergency stop bar positioned at knee height which proved to be very useful – the new models seem to be fitted with stronger springs to



prevent them from been switched off accidentally. I frequently use this to stop the lathe. There is a real feeling of quality with these lathes from the castings down to the locking levers. All of my current needs are fulfilled with these latest additions.

At the end of this year I will have completed over two thousand salad bowls with the help of my Vicmarcs.

I realise that with every lathe there will be a compromise. It has to be made with the wider turning community in mind to be commercially viable.

My journey in search of the perfect lathe is over, for now!

It is time to find myself a hobby...



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From Canberra to Carlow

Woodturning Classes and Demonstrations with world famous Richard Raffan

Richard Raffan is probably the world's best known woodturner. Famous as a bowl and box maker, he is just as well-known as a teacher, demonstrator and author of classic woodturning books



and videos. For nearly 40 years Raffan has been a major technical and artistic influence on woodturners worldwide. English born and Australia based since 1982, he will be on our shores for 10 days of classes and demonstrations, at the invitation of one of Ireland's top woodturners, Glenn Lucas

"On Richard's last visit to Ireland in 1986, I was 12 years old and my most treasured possession was a tool box full of hand-me-downs from my grandfather," says Glenn Lucas. "Four years later when I got involved in the Irish Woodturners Guild, the influence of Raffan's visit was still strong. Then, still in my teens, I often heard his name mentioned by others who inspired me. Ciarán Forbes spent 6 months working with him in Devon. Liam O'Neill acknowledges that Raffan was his greatest influence. Liam Flynn was inspired by his teaching, his skill and his approach to turning. Roger Bennett, who did not see Raffan demonstrate would consider his book 'Turned Bowl Design' to be his bible!

I now have the facility to run classes and am in touch with the Irish woodturning community on a regular basis. I am fulfilling a long held ambition to meet Richard and see him work. I am delighted that he has accepted my invitation to Ireland. I am sure that he will inspire the next generation of turners and that this visit will be remembered as inspirational for many years."

Richard Raffan began turning wood in England in 1970 at the age of 26, leaving a successful career in the London wine trade. Although largely self-taught he soon established himself as a studio turner and leading figure in the hand-crafts revival at a time when woodturning had almost vanished as a craft. From the early 1970s his work has been purchased for public and private collections worldwide.

Raffan began teaching in 1980 and has taught at around 500 symposiums and workshops worldwide including America, Canada, Europe and Australasia. Now semi-retired, he limits his teaching to just a few weeks annually.

MORE Turners from around the world

Glenn Lucas runs classes from his workshop in Co Carlow on a regular basis. Each year Glenn is inviting turners whose work and techniques he admires. Mark Baker (UK) demonstrated in the workshop in 2008. Richard Raffan from Australia is the 2009 international turner and in 2010 Mike Mahoney from the USA will be the guest turner.

COMING SOON ... Irish Turners

Alongside this line up of international greats, over the next 2 years Glenn has invited many Irish friends to demonstrate at his Co Carlow workshop. They include, Roger Bennett, David Comerford, Liam Flynn, Ciarán Forbes, Mark Hanvey, Brendan Hogg and Liam O'Neill. Some of these well-known woodturners are rarely seen on the Irish circuit.

Richard Raffan events

What: 4 all-day demonstrations and 2 three-day masterclasses
When: from 27 May to 6th June 2009
Where: 5 events in Co Carlow and 1 demo in Northern Ireland

Details of demonstrations with Richard Raffan All day demo, €40 including lunch.
Book now. Space limited to 30 people per day.

Sat 30th May, Glenn Lucas workshop, in association with the South East Chapter
Sun 31st May Glenn Lucas workshop
Mon 1st June Glenn Lucas workshop
Sat 6th June Northern Ireland, in association with the Ulster Chapter

Any one wanting to attend the Ulster Demo contact Peter Lyons, Cost £30 with lunch.

Publications and videos on Richard Raffan will be available to purchase during his visit.

Details of Masterclasses with Richard Raffan Each 3-day class is €360.
A deposit is required to secure your place.

Bookings have already been secured – limited places remaining - book now!

Class 1 Wed 27th-Fri 29th May, Glenn Lucas workshop
Class 2 Tues 2nd-Thurs 4th June, Glenn Lucas workshop

See www.glennlucas.com for further details and updates on course schedule

Glenn Lucas, Flanders Cross, Garryhill, Bagenalstown, Co Carlow.
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RDS 2009 Competition



This prestigious competition is once again offering a €500 prize in the Woodturning Class of the Craft Competition, supplied by the IWG. This year for the first time there will be a prize for those Woodturners who do not make their living from woodturning, in other words most of the readership of this Journal. For this prize the IWG will be giving a further funding of €250.

To enter this competition here are the time scales we have to work to:-

- Deadline for initial photo submissions (by post): Monday, 18 May
- Entrants notified of the results by: Tuesday, 16 June
- Drop off dates for 2nd round entries to the RDS: Monday 22 & Tuesday 23 June
- Collection date for work not included in exhibition: Monday 20 & Tuesday 21 July
- Exhibition of winners at Dublin Horse Show: 5 - 9 August
- All entrants are required to submit by post, good quality colour slides (35mm), photographs (8"x12"max) or a detailed drawing of their work to the Arts Development Executive, RDS, Ballsbridge, Dublin 4, on or before Monday, 18 May, 2009.
- It is vital that initial photo submissions are of high quality as the judges selection will be based on them. Poor image quality may lead to work not being short-listed for the second round of judging. Digital files will not be accepted.
- It is important that the scale, size of work and a full description of the piece should be given; including materials used, design source and function, as this information will be given to the judges. If the piece is not complete, it may be submitted as a 'work in progress', illustrating the design.
- Each photo submission must be accompanied by the online entry confirmation number or completed application form together with an entry fee of €10. The entry fee for students and apprentices is €5 with written evidence of their status. An entry is defined as one piece of work or a matching set.

Online application forms will be available at www.rds.ie/crafts.

Irish Woodturners' Guild
Chapter Meetings dates

As we are all members of the Guild and are entitled to visit other Chapters, having asked permission from the Hon. Chapter Sec., here is a list of when the Chapters aim to meet.

These days are the days in the month when meetings are scheduled

Cork	3rd Saturday	Craobh Cuig Deag	3rd Thursday		
Craobh Eo	2nd Thursday	Crossborder	3rd Saturday		
Dublin	1st Saturday	Dolmen	last Saturday	Down	3rd Friday
East Central	2nd Saturday	Galway	1st Thursday	Gorey	2nd Monday
Kerry	1st Tuesday	Limerick	Last Thursday	Midlands	2nd Saturday
North East	3rd Saturday	North West	1st Wednesday	Sligo	1st Wednesday
South East	3rd Saturday	Ulster	2nd Saturday	Waterford	3rd Tuesday

If you know of any changes, please let me know, my contacts are on page 3

If you happen to be in another part of the country and find that a Chapter near you is going to have a meeting, ring the Hon. Chapter Sec., to see if you can visit.
their numbers are on page 3

Don't forget these dates are subject to minor movements.

A tree fact

Trees take in carbon dioxide from the air and convert much of it into wood. They also produce oxygen. Every year, each hectare of Ireland's forests takes in 3.4 tonnes of carbon from the atmosphere, which helps in the battle against climate change

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Midlands

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Mid West

South East

South West

West

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East Lloyd Town Park, Tullamore, Co. Offaly

Strand Park, Carrigart, Co. Donegal

Silvermines Nature Trail, Silvermines, Co. Tipperary

Rothe Garden, Kilkenny City

The Park, Portmagee, Co. Kerry

O'Carolan Heritage Park, Keadue, Co. Roscommon

National Award

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The Yew in Ireland with notes on age determination and wood properties

Yew has been utilised and revered by the Irish for thousands of years. A wheel with yew dowels found in Co. Roscommon dates to c. 450 BC⁽¹⁾. A yew boat, found in Co. Westmeath, is thought to have been constructed during the 1st century A.D.⁽²⁾ An Iron Age carved idol made of yew was found in Co. Cavan.⁽³⁾ The will of Cathair Mor, written around the 2nd century, included 50 yew barrels to be left to his son, Daire Barach. To his other son, Mogcorf, he left 100 yew barrels.⁽⁴⁾ The Celtic legend of Eochardh Airemh relates the yew as the most powerful and sacred tree of Ireland.



A Female Yew tree in Bangor Castle Arboretum, Co. Down

The 7th century text *Bretha Comaithchesa* places the yew in the *airig fedo* class or “lords of the wood.” Any offense against such a “lord” resulted in a fine of two milk cows and a three-year-old heifer.⁽⁵⁾ The *Annals of the Four Masters* records the burning of several yews during the 11th and 12th centuries. Lucas states, “The



The berries of the female yew

“The crowning insult which could be inflicted on an enemy was the desecration of the sacred tree or trees...”

Prehistoric environment reconstructions using pollen analysis reveal that yew was a common element of Ireland’s Bronze and Iron Age landscape. Even during the 12th century the presence of yew was noted, “Yews, with their bitter sap, are more frequently to be found in this country than in any other I have visited.”⁽⁶⁾ The tree obviously didn’t go unnoticed by the people as there are over 180 yew place names on the island.

They are not, however, abundant on the contemporary landscape. In 1551 the *Calendar of State Papers* records an edict to utilise the yews of Ireland for the creation of bowstaves.⁽⁷⁾ This provision most likely caused a massive decline of yew, though the export records have not been consulted. We know in general that by the 18th century the Irish landscape was relatively bleak compared to the past. By 1809 the botanist Joseph Woods said about Cork to Dunmanway, “There are a few woody spots about Gentlemens houses, otherwise: I believe, there is not a tree in the country.”⁽⁸⁾ Arthur Young in 1925 said, “The greatest part of the kingdom exhibits a naked, bleak, dreary view for want of wood...”⁽⁹⁾

The yews that do exist on the contemporary landscape are for the most part confined to churchyards, graveyards, and private estates, though there are the public yew woodlands at Killarney and Coillte managed yew woodlands at Glengarra and Cahir.

It is difficult to tell the antiquity of extant trees. Published growth rates can’t be relied upon. One estimate is that yew girth increases only 1.1 cm per year for the first 500 years.⁽¹⁰⁾ Allen Meredith documented tremendous variation in this estimate.⁽¹¹⁾ Mike Baillie, Professor of Dendrochronology at Queen’s University, Belfast, suspects that using the growth rate may overestimate a yew’s age. Counting growth rings has its issues as well. Chetan and Brueton report a study in England whereby ring counts compared to the known ages of two yews underestimated their age.⁽¹²⁾ Often the counting of growth rings has to be from a radial section in the first place, as coring is extremely difficult due to the high density of yew wood. One literally feels triumphant having extracted a core more than 10cm.

This is where we get to the quality of yew wood. Woodturners know that yew is hard to work with. It’s relatively hard for a softwood and often contains dead knots and irregular grain. Essentially, the yew has elastomechanical properties allowing high strain and the ability to return to its original shape as well as making it extremely resistant to fracture (yew longbows are fashioned from both sapwood and heartwood, skillfully taking advantage of tension and compression requirements). The density of the wood is due to the tracheids of the xylem being relatively short, even in early wood, compared to other gymnosperms. Yew also has a high percentage of wood rays, other cells of the xylem, which increase radial reinforcement.⁽¹³⁾

While attempting to obtain 4.3mm cores for age determination of various yews in Counties Cork and Waterford, a spectacularly interesting fact surfaced: Females were easier to core. Out of



30 coring attempts only 11 were successful – all from female trees. Eighteen of the 19 unsuccessful coring attempts were on male trees.

Even more spectacular was the happening upon an early 20th century book on archery that shed some light on the situation. Gordon says that the wood of a female tree is not good for bowmaking: The female “doesn’t dry as crisp as the male and is rubbery and requires more volume for a bow of equal poundage and shoots in a listless flabby fashion.”⁽¹⁴⁾

The woodturners of Ireland today, despite difficulties, continue the utilisation of yew wood. John McCarthy of Nohoval has fashioned pieces from yew that are literally breathtaking. He surely commiserates with the Iron Age maker of yew dowels. For those who would attempt such a feat as to work with yew wood, there is but one question: Is the material from a male or female tree?



A Male Yew Tree in Bangor Castle Arboretum Co. Down

Dr. Tina Delahunty

Dept. Economics and Geography, Box 41014, Texas Tech University, Lubbock, TX 79409. Tel(806) 742-2466 x 250

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Some more Yew facts

Living longer than any other British native tree species, yew trees can reach 2000 years of age! Yew grows wild across the British Isles and can be found clinging to the sides of crags in Snowdonia and the glens of Scotland. In British folklore yew is associated with immortality and death. Yew is well known for its association with and places of burial. Ancient Yews are a feature of many churchyards, and as several are over 1500 years old, they must have growing before Christianity arrived at their locations.

In Irish legend the character Fer I (“Man of Yew”) who plays a magical harp sits in a yew tree. When Eogan and Lugaid Mac Con are disputing, they hear a magical music from a yew growing over a waterfall but the sound is revealed to be emanating from Fer I. “Yew Glen” was the term Finn MacCool uses to describe the spirit world as a “valley of death”.

The Irish Yew is native to Ireland but unlike the common yew they grow upright. Florencecourt in County Fermanagh is famous for being the home of the original Irish yew. The tree was discovered in the mid 1700s by Mr. George Willis. It became available to gardeners in Ireland and Britain in the early 1800s. It was planted in tight places because of its shape and today it is very common in older neighbourhoods and in graveyards. The oldest known wooden implement is a spear made of yew wood, about 50,000 years old, from Clacton-on-Sea, England.



A Yew Vase by Colin Brashaw Saintfield Co. Down



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The North of England Woodworking Show
Harrogate Showgrounds, from 28th to 30th November 2008
by
Bob Neill (Bob the Burner)

Considering the negative comments in the Press and the Media, the Show was a great success. There were three very busy days, a total of circa 6,000 visitors coming along. On view were a range of woodworking skills, Pole Lathe Turning, Wood Carving, Marquetry, Chair Making, Stick Making, Woodturning and a hands on Workshop with Bob "the Burner" Neill. In it's 16 years existence the North of England Woodworking Show has become one of the best in the UK Calendar.



There were over 50 trade stands, 7 Club and Association stands including AWGB and the Register of Professional Turners. the Northern Federation had excellent displays of their members work. The "Hat Maker" Andrew Hall added something new to the show as well as demos by Jimmy Clewes, Les Thorne, Ray Jones, Reg Slack, Tony Wilson, Mark Baker and Phillippe Bourgeat from France.



A tree fact

Elm, which was a major timber producing native tree, was virtually wiped out about 30 years ago by Dutch Elm disease. It is only now beginning to reappear in our hedgerows.



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THERMING

By David O'Neill

Therming is a process in Woodturning to produce spindles with a cross section of 2, 3, 4 or more sides. This is something which is rarely seen now, but having seen antique furniture some 10 years ago and wondering how it was done. I was fired up to find out more about this process, since the finished piece has an effect which surpasses any ordinary turned spindle.

Very little is known about the origins of this process save to say that the term "Therm" seems to be owed to the Greeks. I was fortunate to find a little about this process in Mike Darlow's book "Woodturning Methods".

Many years have gone by since I first saw examples of therming and it was only in October 2008 when a friend asked me could I produce some square spindles that I found myself coming back to this subject. I was very fortunate to be given a load of off cuts of Iroko by another friend which I thought would be suitable for this trial as therming uses up a lot of timber per therm. With the timber to hand and time to spare on my Christmas holidays it was time to give it a go, and what a result, 16 thermed Iroko spindles.

The cancellation of one our demonstrators gave me the chance to demonstrate the process to the Ulster Chapter at our January meeting at the Woodshed as you can see from the photos (sycamore was used in the demonstration).

Points to remember

1. No thermed spindle will have a perfectly flat side, some recent stair spindles look like thermed spindles but these are made by passing the spindle over a rotating cutter to produce a flat side.
2. The larger the therming plate the better as this will give you less of a convex side on your spindle.
3. Measuring often is a must as it would be easy to end up with a rectangular cross section.
4. The process by its nature means you are cutting wood then air then wood then wood, a bit like cutting a pummel so bevel rubbing must be left to a minimum.
5. Since the therming drum has to be filled with spindles it can take quite an amount of wood to fill
6. Its really just a big piece of spindle turning, next tthe demo.



At the January demo in the Woodshed David turned up with a large cylindrical object, prepared earlier, in the best Blue Peter fashion. It was, David explained, a jig filled with 16 spindle blanks. Note from the photo the sixteen sided inner piece of plywood that is used to locate the inside of each side of each blank. Also the central support that enables the jig to be held securely between centres in the lathe. The first side of each spindle was turned to the profile David had decided, using a roughing gouge and a spindle gouge to achieve what he wanted.



When this was completed sanding was the next stage. There is no chance to do sanding at a later stage in the process. A long piece of sandpaper was held against the rotating cylinder, one hand in front and one behind.

The first of three changes to each spindle is the next part of the process. Take each spindle from the jig and turn it through 90 degrees. Ensure that each spindle is securely held against the inner support before the retaining screw is tightened. Spin the cylinder by hand to ensure that each spindle is properly in place. Line up the profile from the first cut and mark it on the second side. If this is not done carefully the profile of the beads at each end will not line up properly. A little time spent at this stage will mean a much better finished product.





When satisfied that all is correct, repeat the process from profiling to sanding on the second side. Repeat the turning of each spindle operation twice more, so that the third and fourth sides are ready for profiling. Take the same care with this operation as taken the first time, especially when setting up the fourth side. Carelessness at this part of the process will mean a lot of effort to get to this stage may be spoiled. When the sanding is finished on



the fourth side the spindles are finished and can be removed from the Jig.



A very interesting and inspiring demonstration by David O'Neill

Collaboration between crafts

The two Tyrone Crystal decanters in the photo below have been made by glass blowers in the Tyrone Crystal factory in Co Tyrone. The large piece of Beech mounted on Eugene Grimley's Record Lathe is his production of a wooden mould for the glass decanters.



Top Left "Wet" beech 330 x 200 x 200 mounted on a custom made backplate to turn out the inside

Above The depth of the hollowing down to the "neck" - lathe speed max 300!

Left The glass decanter's having come from Eugene's Beech moulds. One has been cut by a skilled glass cutter

Its amazing what can be done on a small lathe!

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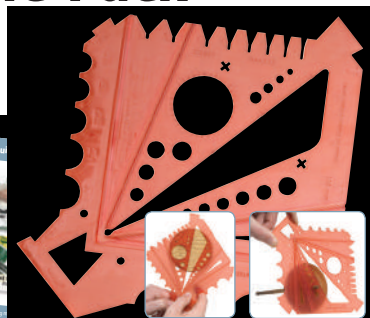
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The Worshipful Company of Turners of London: Promoters of turning for 700 years

by Penrose Halson

In London, "The City" is the commercial and financial Square Mile centred on the Stock Exchange and the Bank of England. It is governed by its own local authority, the ancient Corporation of the City of London. The Corporation is headed by the Lord Mayor and two Sheriffs, elected annually by the Livery. The Livery are the members of the City's 108 Livery Companies, most of which sprang from the medieval guilds of trades or crafts, eg Fishmongers, Bakers, Goldsmiths, Brewers, Barbers, Wax Chandlers, Carpenters, whose members joined together to support their livelihood and their fellows.

We know that in 1295 members of a City guild of turners were making everyday utilitarian things such as goblets, platters, chairs, stools and measures. Like other guilds, they controlled the trade in their wares in the City, with power to destroy any sub-standard turned item: if a measuring vessel did not contain the stated amount, the Company could destroy it. Only turned objects made by a Guild member could be sold in the City, so an object lacking a Guild member's mark was destroyed. Today the Worshipful Company of Turners has no regulatory power and members of the Company no longer prowl the streets looking out for turned objects to smash; but the Company still strongly supports its Craft:



The Turners' Company's Gold Medal, awarded for outstanding service to the Company and the Craft

The Register of Professional Turners & craft associations

Since 1978 the Company has supported the Register of Professional Turners which lists professional turners all over the U.K. whose work has been approved by a Company assessor. People can buy from an RPT member in the comfortable knowledge that the work is of a high standard, or learn to turn knowing that the RPT member's workshop has to reach safety standards. The RPT takes a stand at many woodturning shows, and holds its annual Craft Meeting in Apothecaries' Hall, London, hosted by the Worshipful Company of Turners.



The Company has close links with Craft associations. The President of the Association of Woodturners of Great Britain, internationally-known woodturner Ray Key, is a Freeman of the Company, and Nick Edwards, leading ornamental turner and President of the Society of Ornamental Turning, is a Liveryman and Court Assistant. The Company supports initiatives such as the AWGB's teenage training weekends, where under-18s are taught the Craft by top turners.

The Company set up the Livery Companies Wood Group, the group of Livery Companies whose Craft includes work in wood (Furniture Makers, Upholders, Carpenters, Joiners & Ceilers etc). The Group raises awareness of their Crafts at exhibitions.



Turning Competitions

The Company's first competitions, in 1857, attracted two entries (both fishing rods). The competitions were held in the Mansion House, home of the Lord Mayor, and soon attracted huge crowds. Today, they are held biennially in Apothecaries' Hall, and attract the finest turning by Britain's top turners, competing for prizes of money, vouchers, medals and prestige. There are classes for plain and ornamental turning, for design, and an increasingly popular Junior class for turners under 18.



The Master of the Worshipful Company of Turners with Luc Knappen of the Flemish Guild of Woodturners, who brought the Angel Lathe to Wizardry in Wood 2008

Bursaries & grants

The Company awards Bursaries to promising turners who are extending the technical and design boundaries of the Craft and who need financial help to buy a vital new piece of equipment, or an opportunity to study. Several Bursary-winners have spent their award in the USA, where wood art is far more highly prized than in Great Britain. Bursary-winner Joey Richardson travelled there to study under Binh Pho, and went on to star with Stuart Mortimer in an exhibition at LINLEY, in Mayfair in 2008, saw one of her pieces bought by the Master of the Worshipful Company of Carpenters at Wizardry in Wood, and has been invited to show at SOFA this year. A recent Bursary-winner wrote: "I was (still am) thrilled to have been a winner of this bursary award. It has brought great changes to my working life as an artist/woodturner."

The Company gives grants for projects such as Robin Wood's definitive book, *The Wooden Bowl* (published by Stobart Davies) and for translation of the French source-book, *L'Art du Tourneur*.

Exhibitions & demonstrations

With the RPT, the Company exhibits at national shows such as Alexandra Palace, and organises displays and demonstrations, e.g. at the Museum of London, Tower 42 (in the City) and Apothecaries' Hall. In 2004 its major exhibition, *Wizardry in Wood*, was such a success that two more exhibitions followed: *Wizards in Wood: Stuart Mortimer & Joey Richardson at LINLEY*, and *Wizardry in Wood 2008* (See IWG Journal 46). Even bigger and better than in 2004, *Wizardry in Wood 2008* was held in the Hall of the Worshipful Company of Carpenters, whose size, splendour and wood-panelled interior made it a magnificent setting. Visitors crowded round a working pole lathe and the Angels' Lathe, a collaboration between the Flemish Guild of Woodturners and the theology faculty of the University of Leuven, Belgium. The lathe incorporates symbols referring to the Passion of Christ, e.g. a treadle in the shape of the cross, complete with nails. When the treadle is operated, "the angel scrapes the globe of vanity, power and all the other things that keep us from living according to the ways of God". The lathe, of seasoned oak, is 2.8 metres high, and took two



years to reproduce, following a 17th-century picture in a rare book in the University's library.

The RPT, the AWGB, the SOT and the Association of Pole-lathe Turners all displayed members' work, together with sixteen of Great Britain's top turners, resulting in an amazing variety of shapes, woods, colourings, sizes and functions. There was everything from simple, useful, plain platters to an intricate ivory posy-holder, turned for a bride's bouquet on a 19th-century ornamental lathe, and pieces of



Boxes by Paul Coker



Liveryman Stuart Mortimer RPT holding the beautiful piece of his work which he presented to the Company



The opening at Linley

wood art which

incorporated ebonising, painting and texturing, as well as nails or strips of steel. Visitors marvelled at four concentric bowls turned from a single piece of wood; at small boxes in alternative plastic, some striped with glitter, whose screw lids fitted with total precision; at the symmetry and classic beauty of a chair turned on a pole lathe; at the delicacy of twisted finials and fine inlays; at the realisation in wood of imaginative flights and intellectual concepts; at mazers turned as they have been for centuries, with silver rims and targets; at the

virtuosity of turner George White; at urns and chess sets and loving cups and... and...and

Antique treen were exhibited by the Pinto Collection – for the first time outside the Birmingham Museum – and the Guild of Arts Scholars, Dealers and Collectors, who showed some in ivory, and a very rare turned pewter tankard. There were distinctive pieces from the Daniel Collection, the Smouha Collection, the Crafts Council, the St Petersburg Collection (in honour of Honorary Liveryman Theo Fabergé), and turned flutes and bassoons from the Worshipful Company of Musicians. Articles about Wizardry in Wood were published in Craft Arts International, idfx, The Church Times, Antiques Trades Gazette and the newsletter of the Royal Institution of Chartered Surveyors.

Charitable donations

Born and bred in the City, the Turners' Company gives to the Lord Mayor's charities and other City-based



The Clerk holds the Company's 17th-century wassail bowl at a dinner



The setting for the Turners Company Livery Dinner

good causes. Liverymen often work, live or worship in the City, and combine Charity with the City and the Craft. For example, to celebrate the Millennium, the Company presented to the City church of St Bride's, Fleet Street, a portable font by Liveryman and Company Gold Medallist Philip Holden and Allan Beecham RPT.

The Company gives prizes, grants and lathes to other organisations, such as the Building Crafts College and the Royal Electrical and Mechanical Engineers. It is particularly concerned to help disabled people, and has given lathes to Lord Mayor Treloar College

(for severely disabled children), Dorton House School for the Blind, and the Valence School in Kent, whose pupils do not have the physical capacity to operate a normal lathe, but who can use sophisticated technological controls to guide the computer-controlled lathe the Company recently donated.

In many and various ways, the Worshipful Company of Turners of London fosters interest in and enthusiasm for its ancient Craft, *the mysterie or art of turning*.



Valence School Demo

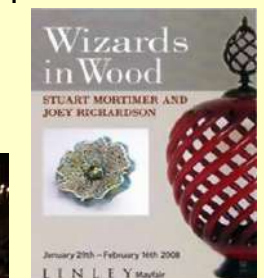
PLEASE CONTACT

Please contact the Company's website, or the Clerk, if you would like to receive :-

- * rules and entry forms for the Company's Bursaries or Turning Competitions
- * general information about the Company, and membership
- * information about future exhibitions and other events

Please state whether you agree to allow your details to be held on the Company's database and used for Turners' Company invitations and mailings.

The Clerk, Worshipful Company of Turners,
182 Temple Chambers, Temple Avenue
London EC4Y OHP
Telephone 020 7353 9595
E mail clerk@turnersco.com



Left
A demonstration by Les Thorne RPT in Apothecaries' Hall

The G



"Talking back to the night"
Another creation from David Nittman
based in Boulder Colorado

Below a view of his Alien Basket Case



A ring box by Joachim Winter
Crossborder's country member
who lives in Germany

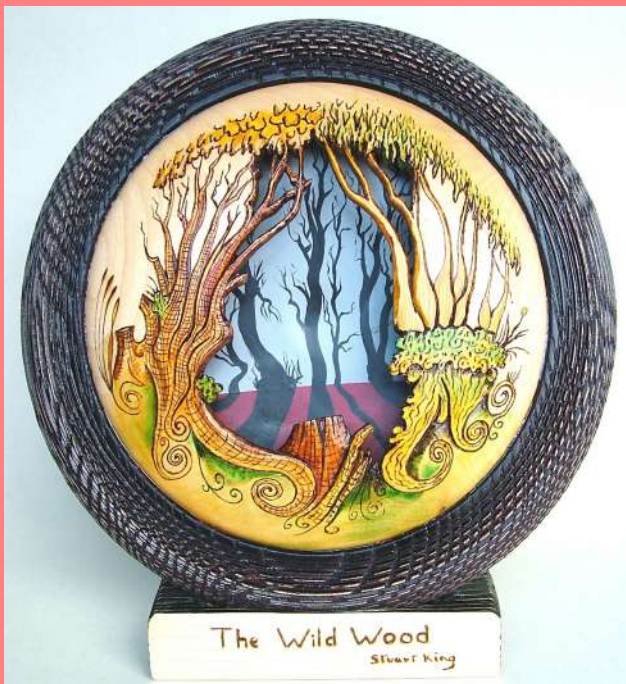


Two sets of
Angels
in Yew
by
Peter Donagh
from
the
North East
Chapter

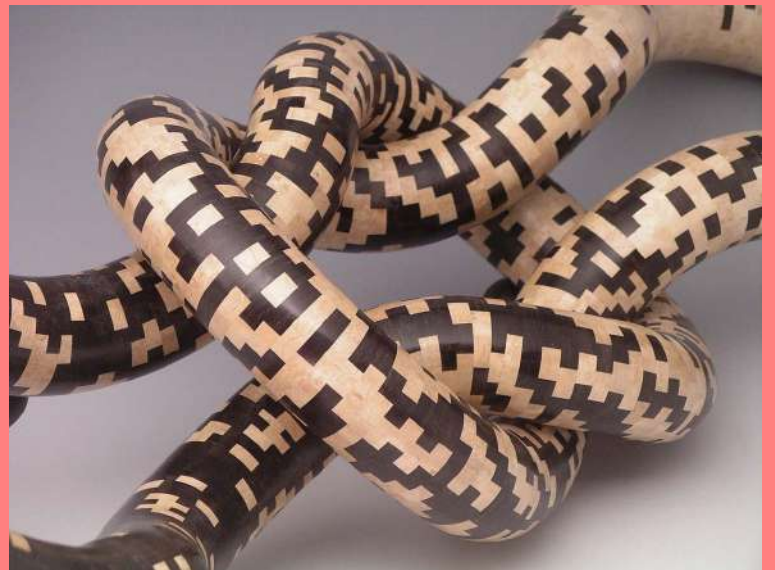


Gallery

A set of Walnut Egg Cups on a Stand by Bobby Lynch from the South East Chapter



Artistic turning from Stuart King
A Member of the Worshipful Company of
Turners of London featured on page 31



Above, Martin's Dream
and left
Some of Malcolm Tibbett's other
segmented work
not before published.



Malcolm will be demonstrating
at the IWG Seminar
in
The Armagh City Hotel
in October
See the advert on page 9

The Gallery



A John Jordan Hollow Form
A Red Maple Burl



A hollow form made by Billy Henry at
Enishcrone



One of Andreas Dach's Boxes



A pair of Candlesticks by
Des O'Halloran



A Pen by Anne Murphy

If any of you have pictures of your
work you would like to see in the

Gallery

Send them to me as
a jpg file at 300 dpi
My contacts on Page 3



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Limerick Chapter IWG

Limerick Chapter Report

I am pleased to report a last minute report from the Limerick Chapter to say that they have had a few changes in their committee.

The new Chairperson is Brendan Collins
The New Hon Secretary is Pat Horgan
The new Hon treasurer is Dennis Slattery

Limerick Meetings are held on the last Thursday of each month.

Watch this space, I hope that for the June Journal we will have a full Limerick Report.

A Green Snippet

Rural water supplies will receive a Euro 100m upgrade in Ireland, the government has announced. The funding pledge forms part of the Department of the Environment, Heritage and Local Government Rural Water Programme 2009, announced on February 23rd. A majority of the funding (Euro 65.7m) will be devoted to improving the water quality of group schemes with private sources, including Euro 40.2m spent on new water treatment facilities

Minister for the environment Michael Kitt added that the well-balanced package would contribute significantly to achieving the quality of water for rural consumers. "We are approaching realisation of that goal so let us finish the job as quickly as we can," he said. There are up to 5,500 group schemes throughout the country providing drinking water to around 170,000 households, farms and local businesses.

Craobh Cúig Deag

The newest Chapter of the IWG

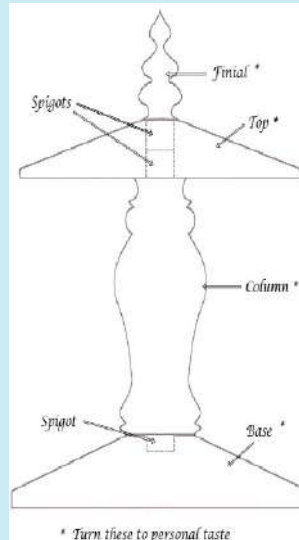
The first meeting of the new group was held in Hartstown Community School on Thursday November 20th. Over twenty people were in attendance – the majority were new to the Irish Woodturners' Guild. Joe Laird introduced the meeting, welcomed everyone and went on to outline what a woodturning club might look like and do. It was agreed that the emphasis would be on practical woodturning – demonstrations and competitions. The third Thursday of each month was agreed for the meeting date and it will be held in Hartstown Community School.

The members of Craobh cuig deag with their mentor

Joe Laird



Charlie Ryan's from the home Chapter demonstration of a earring tree was well recieved. Charlie's diagram for this project is to the right.



The newest member of the newest IWG Chapter Scott Reynolds



Greg Smith from the East Central Chapter underway with his pen demonstration. Further information on pens and pen making may be found at www.fountainpennetwork.com check out the Pen Turning and Making forum and also from <http://groups.yahoo.com/group/penturners/>



Joe Laird in full flame on an unsuspecting piece of Oak. When he had finished brutalising it he had a lovely textured Bowl



To see how Joe achieved this wonderful result read the detailed instructions laid out by Richard Murphy on the next page.

Artistic Destruction!!

(Otherwise known as **“Lairds Texturing Technique”**)

by - Richard Murphy

Tools required:

4” Angle grinder with 20 grit abrasive wheel.

(Special grit used by Laird!)

Blow Torch

(A small one will do but “The Laird” has to have the biggest one)

Coarse Wire Brush

(Again “The Laird” had the roughest one available)

Water Spray can

(Needed to put out fire from item number 2 on list)

Heavy duty work gloves

(To prevent damage by fire or lacerations from items number 1 to 3 on list)

Large Tin of Green Verdigris Wax

(Sticky green stuff to fill in damage, sorry artistic creative expression inflicted on bowl blank by aforementioned Laird from using items 1, 2 and 3 on list)

Hard Neck

(No problem there The Laird was born with one and is not the slightest bit embarrassed about showing it to anybody anywhere anytime!!)

Audience

(Young impressionable and preferably beginners as that way he won't have to answer too many really awkward questions to which he may not have the answer! Throw in a few more experienced wood turners just to pick on the Demonstrator if things get quiet)



Method:

Place all items mentioned on Tool list in warm woodwork room in Hartstown Community School and allow demonstrator (The Laird) to grind, burn, scorch, hack and gouge an oak bowl blank for at least 1 hour. Break for tea and biscuits, return to workshop and apply coarse wire brush to demonstrator, sorry bowl blank, pausing briefly to warn audience not to set their own workshops on fire if attempting this demo at home. At this point it was noted there were no fire detectors in school workshop.

Place surgical glove on right hand and stick in tin of green sticky stuff, rub green sticky stuff over abused bowl blank. Use cloth (forgot to include on list sorry) to rub green sticky stuff into blank. Tell audience it's meant to look that way and reverse chuck on lathe. Use normal bowl gouge to remove centre of bowl blank and use abrasive paper from 40 grit upwards to produce nice finish. Apply oil finish and reverse bowl blank to carefully refine foot.



Result one beautifully finished bowl with a green Verdigris effect finish resembling bronze metal.

Joe Laird

Laurence Maughan

Michael Reynolds

Ruairdhi Murphy

Jessica Laird

Chair

Secretary

Treasurer

Newsletter

Library & Development

joelaird99@gmail.com

laur-

redbullwit@yahoo.co.uk

rstjmurphy@iol.ie

jessy11@hotmail.com

086-6085795

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Craobh Eo Report

It seems along time ago as I look back to our meeting in November when we were invited to the workshop of Martin Holmes, one of our budding younger turners. Martin did a great demonstration, producing a fine candlestick from a really tough and unforgiving piece of Elm. Our aim for November was to turn a lamp, the best being turned by Willie Creighton from a lovely piece of Yew, followed by Seamus Henry and Martin Wilson. The best beginner was chosen as Liam Horden who

produced a very nice lamp from Willow and Elder, followed by Pat O Malley and Michael Hunt. December and we had the good fortune to be back to the old pub in Aghamore. No longer any beer but a great welcome with the blazing fire.

At this meeting we were to turn a pair of candlesticks from a drawing supplied by Willie Creighton. The Challenge was well met and some super candlesticks resulted from the time and care taken in the use of rulers and callipers. Our Judges Chris Sweeney and Don Dillon as usual did a great job picking out the merits of each entry.



We had a joint first with Ian McDougall (Elm) and Willie Creighton (Baltic Pine) second and third went to Martin Wilson and Seamus Henry. The beginners were to make one candlestick from the same drawing. The best of these was from Liam Horden (Oak).

Then Pat O'Malley and Michael Hunt. Seamus Henry was kind enough to demonstrate and turned a fine candlestick from the given drawing. This was followed by a lively discussion on finishes and abrasives.





January and Christmas behind us, and all looking forward to the New Year, despite all the doom and gloom on the news and in the papers. We met once again in the super workshop of Chris Sweeney and Seamus Parsons gave an interesting session on the method he uses to rough turn, air dry and finish large bowls producing some fine results.

Willie Creighton brought along the best pedestal bowl of the evening Created from a lovely piece of Spalted Sycamore. Willie shared with us the fact that He had turned from a drawing he had made rather than just the usual turn it and see method .He said he had picked up the idea from Tom McCosh at the National Seminar.

For second we had two chosen from Seamus Henry and Martin Wilson, third was Ian McDougall. The best in the beginners was from Michel Hunt and Pat O'Malley



Once again a big thank you to those who provide workshops or demonstrate, giving us all the benefit of their kindness. The next meeting is in my workshop so I am busy tidying up, throwing out, making space and at the same time trying to produce something half decent for the evening.

Hon Secretary. Robert Hanford.

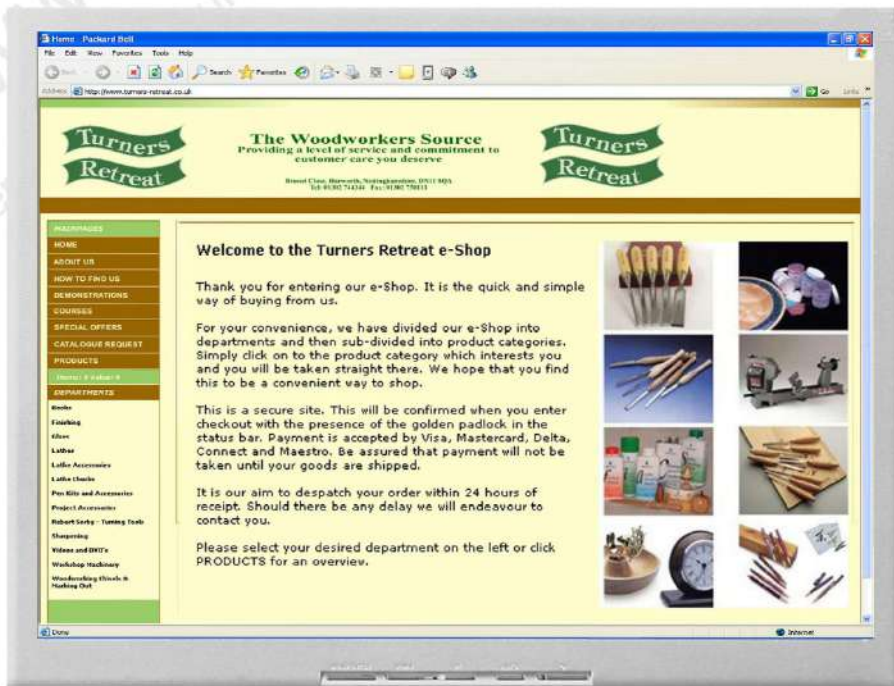


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Cork Chapter Report



On a wet and stormy Saturday afternoon we assembled in Pdraig McNally's workshop in Dromahane. In front of a large gathering Pdraig demonstrated his skills by making a nut bowl in mahogany. He emphasised that the piece of timber with which he started had to be perfectly square otherwise the desired shape could not be achieved. With a timber square 4 x 4 x 2 mounted on a screw chuck Pdraig proceeded to make a bowl that was very pleasing to the eye. He then cut it in two and joined it together, it was unusual but practical and very well made.

Paddy Lynch then proceeded to make a one piece walking stick in mahogany. Turning a thirty six inch length, of two inch square timber without the help of a steady, takes considerable skill but, Paddy was well up to the job. Having finished the stick he made a spigot at the heavy end to hold the knob. He then proceeded to shape half of a banksia nut in the shape of a round knob. He then drilled a socket in the nut the same size as the spigot in the stick. Having tested them for fit, which was perfect he turned a washer in Blackwood to fit between the stick and the knob. It was a stick that you would like to take for a walk

John B Ahern

The November workshop saw us in Garryduff Sports centre to attend a day's demonstration with Mark Hancock. In his talk to the large attendance, he took us through what he would be doing during the day. Straight away I was impressed with him, as he says, he concentrates on getting the method, tools, technique and information across to his audiences rather than totally finishing the piece in the time given, anyone thinking doing a demo please note.

The first demo was on the making of a bowl/goblet which sits on three small legs. Mark usually uses green oak for these, but used a piece of spalted beech. The outside shape was completed first, leaving a spigot at the bottom for the feet to be worked on later. The inside was turned using a 'Munroe Hollowing' tool. To finish off the bottom and carve the feet, the piece was reversed and slid over the chuck. With the jaws delicately tightened, to grip the piece, and bearing in mind too much would bust it apart.

Mark set about finishing the base. The spigot was then turned to relieve the inner part, just as if you were making a smaller bowl, but the trick here is that the base has to follow and match the same profile as the bowl itself. I thought that this part would be very difficult but Mark being a man where simplicity governs, he used a 'plastic profiling gauge' to help him complete this. With the feet (by eye) marked out, he progressed to cutting these out using a small Japanese trim saw, then shaped and sanded to finish.

He then set about ebonizing the piece which was done using a blowtorch. Burning the outer part only, and then brushing off the loose charring. A new technique on me was the insertion of a few small groves on the side of the vessel. Here the chuck jaws were removed and put back in a different order (1,3, 4,2.) ? And when the piece was again carefully held in the chuck, this had the result of causing the piece to rotate slightly off centre. With a skew chisel groves were applied only to a portion of the side. After lunch Mark then brought us through the colouring and gilding process for the vessels inside. Firstly a coating of red acrylic paint with the outside washed in the same red colour.



The inside was then gilded with 23 carat gold leaf. An impressive end result. After judging the competition entries. Mark showed us how he achieves the hand grenade or if you like the pineapple affect on his pieces. After turning the finished shape, he placed grooves along the length of the piece using the small Munroe hollowing tool. He then marked out longitudinal lines and cut these with a small bladed Arbotech. Burning, helps to profile the edges, with some further softened with a fine rasp.

To me this looked like a difficult effect to achieve but Mark's methodology and demonstration skills showed us all how easily we all could do the same. On behalf of the membership I would like to express our thanks to the Garryduff catering staff for producing and serving up a wonderful meal. And especially a huge thanks goes to Brian who again organized the whole event. It was also nice to see the competition was well supported with a good selection of pieces. Well done to all. Kieran Higgins



Make a Burning Wire

A simple decorative line can be made on a piece by holding a wire to it while it turns. Holding both ends of the wire in your bare hands can be hot and cutting. A quick solution is to go to the sports store or the sports section of the hardware and buy a few wire leaders from the fishing section. One is sufficient but they are usually carded so make a few for friends. Take or make a couple of dowels and insert screw eyes in the centres.

Clip one end of the leader to one eye and open the other eye with pliers. Inert the loop on the leader and close the eye. To try it out first cut a small groove in a spindle. Holding one handle of the wire in each hand, press the wire into the spinning wood until the smoke comes up. Done.

Hint: I find the leaders come with a wire braid that quickly heats off but the core lasts for ages





Cross Border

In Monaghan we kicked off 2009 on an positive note (28 members paid-up for 2009 so far) and with renewed enthusiasm, thanks to an excellent demonstration by JOHN O'SULLIVAN from SLIGO: His "Winged Bowl" pleased everyone so much that we decided to make it the combined competition theme for February: CLOCK AND WINGED BOWL.



Certain shortcomings of the popular vote having become evident, it was decided to adopt a new assessment scheme for our monthly competitions, conceived by TONY KEENAN: a different Team Of Two every month. Always consisting of one Beginner and one Advanced turner. These two are naturally excluded from entering any pieces of their own in the respective month. The benefits we hope to obtain through this method:

- a high degree of impartiality
- training (the assessors') eyes how to "look at" and judge turned artefacts
- conserving a wide variety of "aesthetic perceptions"

The project of a Chapter Exhibition has attracted considerable interest. A preliminary enquiry revealed that 14 members wish to participate with "at least three high quality pieces" and 12 members are ready and willing to "actively help in its organisation/preparation"

An organising committee will now be set up and a secondary questionnaire will supply a basis for its initial discussion of the HOW, WHEN and WHERE.



John O'Sullivan explaining the winged bowl

The CROSSBORDER WOODTURNERS meet on the third Saturday of the month, at 14.00hours.

Visitors are ALWAYS highly welcome in our easygoing, friendly circle!

Programme for 2009:

21/03 - Willie Stedmond (Gorey)

18/04 - Willie Creighton: SURPRISE

16/05 - Eugene Grimley: INSIDE-OUT LAMP

13/06 - Joe Laird: Bowl Texturing

18/07 - BARBECUE

22/08 - DIY-Demo: Tealight

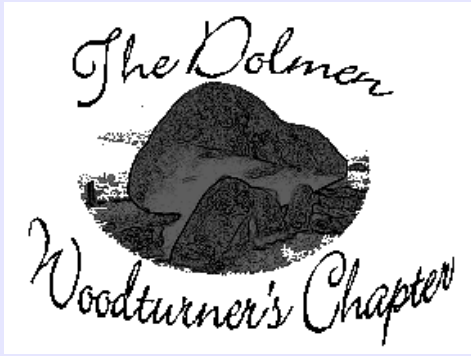
19/09 - Joachim Winter: Butterfly Box

24/10 - Open

21/11 - CHRISTMAS DINNER

Pictured to the right is a 56cm Wallhanging in Chestnut created by Chapter Hon Sec Hanspeter Bodmer





The November workshop was held in John Farrell's place just outside Carlow town. It was a bitterly cold day that would have brought an Eskimo to his knee's but not our bunch because once we were all got together and the banter started, we soon forgot about the cold.

Our faithful show and tell members, Jim Townsend and Colm Doyle brought along some amazing pieces for us to drool over. Jim had on show a Spalted Beech lamp with

an open Barley twist, a clock with Burr Elm inserts and a Faberge egg with an amazing little hinge made of African Blackwood. Colm brought along four big segmented bowls made of Beech and Mahogany.

Today's demonstrator was Johnny Hutton who introduced us all to inside out turning which is a very interesting area with in woodturning with loads of possibilities yet is, in my opinion, not explored enough by many.

Afterwards, we ventured into Johns kitchen to warm up and sample the delights of his wife Betty's cakes, buns and tea. To end the day, we discussed out upcoming exhibition in the Cathedral Parish Centre, Carlow. We also decided not to hold a workshop in December as it would fall in between Christmas Day and the New Years, therefore postponing our next one until January. Many thanks to Johnny for a very informative demonstration, John for hosting us and to Mrs. Farrell for her wonderful hospitality.

The Dolmen Chapter took part in a Christmas Craft Fair in The Cathedral Parish Centre, Carlow on the 6th and 7th of December. We had seven members exhibiting; Arthur Dawson, Colm Doyle, James Geoghegan, Jim Townsend, Nigel Sheehan, Johnny Hutton and Ray Harmon. The craft fair as a whole was quite disappointing. Not as many visitors turned out as we would have



liked with some stall holders not even returning on the second day. I did hear some owners discussing outside that these sorts of events are no comparison to say 5 years ago and in the last 12 months especially they have been very disappointed with sales at such events. Having said that, some of our members did have some sales but on a whole, it was very disheartening for most.



The first Dolmen Chapter workshop of 2009 was held in Ray Harmon's place with guest demonstrator, Paddy O'Conner from Naas. Over the duration of his demonstration, Paddy discussed many topics and gave some great advice on certain topics like different grinds, negative rake, alternative chucking techniques, home made tools, pulling cuts, shear cuts etc. He also brought along some of his turnings; his famous conical shaped and tiered jewellery box, a natural edge bowl candle holder, a scoop and some examples of what he turned on the day, a lidded bowl with finial.

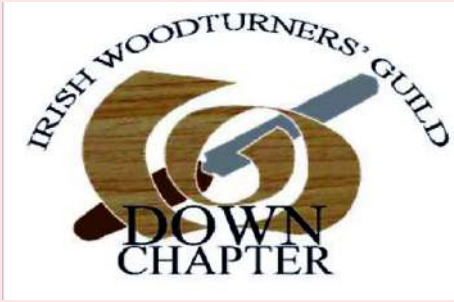


He mounted his blank on the lathe, trued everything up before coring out the lid from the middle of the bowl with a narrow parting tool. He then turned and finished what would be the inside of the bowl before reverse chucking and turning the outside. Following this, he mounted the lid, finished it and ended the day by turning a finial for the top of the lid. He explained he was inspired by Cindy Drozda at our national seminar and that every meeting he goes to, whether it be an international event or a local workshop, he always tries to learn something new to try when he gets home. Our many thanks to Paddy, on an excellent demonstration. Now we all have a new idea what to do with those blanks that are a little too small to turn into bowls.

Then it was into the kitchen where Margaret and Eileen and laid on a lovely spread of tea, coffee, sandwiches, apple crumble and cream and biscuits. Many thanks to Ray and his family, for been such generous hosts. To end the day, we organised hosts for the next few months and John Shiel's had brought along a load of off-cuts so everyone dived in and brought as much as they could home with them.

Some pictures from the Dolmen Chapter's Demos





Down Chapter Irish Woodturning Guild.

In November the Down group met as usual on the third Friday of the month. We were treated to a demonstration from Paddy Brannigan on turning flowers from lengths of willow. It was a very simple technique that produced some very stunning results. Using just a skew Paddy showed how to make a variety of flower shapes, then, using either felt pans or brushes and stain, he coloured them.

Paddy had brought along a supply of willow and many of the members tried their hands. By the end of the evening we had produced a large bush covered in a variety of flowers. It was a very enjoyable evening with a lot of hands on, a common theme for the Down group.



Paddy Brannigan



In December we had another hands on evening making Christmas decorations. These ranged from snow men, stars and a variety of Christmas trees all made to be hung as tree decorations. Eddie Gorman managed to get the scale slightly wrong and produced a tree and a snow man that were 3 feet tall and heavy enough that he could barely lift them – I don't know what sort of tree Eddie decorates!

The January meeting was our AGM, which with our usual efficiency and dislike of all things official was over very quickly. Then it was out to the workshop for a discussion on using "awkward bits of wood". These are all the bits that get left over, misshapen, strange sizes etc.



Tony Rea gave a talk and demonstration on mounting these odds and sods on the lathe. Though to be honest it was mostly talk and not a lot of demonstration as Tony regaled us with some of his infamous stories egged on by the rest of the group.



Look closely at the tool Tony is using



In the coming months we have talks and demonstrations lined up on a variety of topics ranging from sharpening to clock making. If you feel like coming along on the third Friday of the month then please let our secretary know as space is very limited in Tony's workshop.

Still Learning - Winter in Dublin !



If the winds and frost of winter occasionally make you hesitate to approach the lathe, there is nothing like the presence of your peers, colleagues and occasionally your competitors to make this reluctance disappear. That is why I find the formal chapter demonstrations, and the less formal occasional workshop to be such a help. Isn't it just great to meet up and swap tips and tales (of both progress and the odd disaster) with like-minded men and women.

Small groups.

Recently the Dublin Chapter started additional monthly working sessions in the Scout Hut in Templeogue. These differ from the well-attended Chapter demos by being made up of groups of at most ten people. The scope for direct exchanges of raw materials and ideas is fantastic, and is just what is needed by the turner who is determined to progress his or her craft

For example in the past few months we have identified where to pick up "super glue" which is not in tiny expensive bottles; how to buy PVA bond in economic quantity; some wood sources; and where to get reasonably priced Velcro backed hand-sized abrasives with backing pads.

When one person is turning a piece the rest of us can be close enough to feel part of the process and from time to time take over at the business end of the tools. This is a great help as we begin to do part of the work on projects we have not previously tried. This leads to very effective problem solving, and it is not unusual for us to admit (maybe just to ourselves) "It now seems so logical - how come I have been making a bags of that for so long"?

Why Don't We?

Small groups can be conducive to coming up with suggestions - some of which might be fed back to the larger group i.e. Chapter. One recent suggestion has been that Chapter might find a way to set up an informal panel of experts, to whom the rest of us could go from time to time to ask how to overcome a problem we have experienced. I know you could put such a question to a full meeting of Chapter but this might lead to getting so much conflicting input of expertise that you might in fact end up confused and discouraged.

Another suggestion was to hold a Chapter level swap shop where members might bring along unused or unwanted tools, jigs, fittings etc. These could either be swapped or possibly loaned to other members. I think this was suggested at Chapter about a year ago, but was done in a half-hearted way and came to nothing.

Confidence.

Working in small groups can help our confidence. For example one of our members brought some splendid pieces, including some segmented items, to show us at our November meeting in Templeogue. He had never entered an item in a Chapter competition, despite what we assured him was the excellence of his finished work.

Encouraged by our remarks he actually gave the demo at our December session. Using a prepared blank for a lamp he ran through the different stages and commented on the various tools. He had prepared a square billet of mahogany about 40mm with four slips of pine (about 25mm deep) glued outside the mahogany. The shapes of the mahogany appearing through as he turned was evidence of how accurately he had assembled the blank. To satisfy some of our curiosity he also bored through the lamp centre with perfect accuracy.

A chap connected with the scouts in Larch Hill was watching the demo. Although there has been a lathe in his shed for the last two years he has never turned before. On being pressed and given the minimum of explanation he handled the tools brilliantly. While there was nothing exceptional in the lamp project - lots of you have done this - my point is that both our demonstrator and the newcomer might not have performed so confidently in front of a larger or more formal audience. Our demonstrator may not want his name mentioned, but John Doran (oops) is a turner to watch.

Coffee and Chat.

During our most recent session in Templeogue we enjoyed Joe McLoughlin's hospitality, and not least the chat that went with it. Mention was made of recent work and just to show that you are not dealing with just any old rubbish in our little group, among the materials we used were jarrah (*eucalyptus marginata*), eleagnus, duetzia and more mundanely, last year's Christmas tree.

January Demonstration

The demonstrator at the Dublin Chapter January 2009 meeting was Owen Furniss. His project was making a salt cellar from banksia nut, using pewter to fill in the natural holes in the piece. When we saw the examples he handed round I think most of us felt that this was a project we must tackle. (See the sketch for some understanding of this very brief description of Owen's demo.)

Owen had recently been experimenting with using pewter as an in-filling medium, and had experienced some problems with sanding and finish. I always think that one of the values of a demonstration is that we can avoid the problems because the speaker has already experienced and solved them.

When the banksia cylinder is turned down to size some of the holes that appear naturally in the nut would allow the pewter to flow into the hollow section. To avoid this Owen turns an inner sleeve or liner of ash. Some holes, or partial holes, might also occur at the base, and he gets round this by turning a 'collar' of walnut for the bottom of the cellar. As a bonus this gives a balanced and enhanced look to the finished item.



The initial roughing and shaping of a banksia nut can be a messy business - with dirt and bits flying everywhere. Owen turned a spigot at each end and parted it in the middle as the nut was long enough to turn a pair of cellars. With the piece mounted in the chuck he cleaned off the face with a point tool (3-faced) and drilled the centre at a slow speed with a forstner bit, to take the ash liner, a number of which he prepares in advance. The walnut base was turned, and includes a recess on the bottom to ensure that the bung does not protrude and cause wobble. This recess can provide a useful remounting point for reversing and finishing the top. The base is drilled to suit whatever bung you use. Owen got his on eBay

Gremlins.

We should always have sympathy for the demonstrator who does work that he or she finds a doddle on their own lathe. No matter how good the hosts' lathe is, there always seem to be malevolent gremlins ready to undermine the visitor. In Owen's case the tailstock resisted being removed from the lathe - often necessary due to the cramped space. It was even more determined not to be remounted without putting up a struggle. Some problems of alignment had also interfered with the smooth running of the demo. During the coffee break it was discovered that the head and tailstocks were at odds with each other and failed the 'kiss test'. This was put right and the headstock swung back to dead centre. Of course, as we have all found out to our cost, moving your centreline half way through a job can bring difficulties of its own. But no problem to Owen, who sailed through his session with great good humour and never blaming the available tools.



Filling with Pewter.

Owen stressed the advisability of using lead-free pewter. Using a torch, he melted the pewter from its original bar which he held in a vice grips. He allows the melted metal fall on to a flat surface where it spreads into flakes. When cool, the flakes are easy to handle, and convenient to melt directly into the holes using a soldering iron. The holes should be slightly over-filled.

When cool, a thin superglue is applied to each 'blob'. Being thin it will dribble down into any spaces and will secure the pewter. A 60 grit sanding will take down a lot of the excess pewter, and Owen recommended using extractor/h Hoover at this stage.

Next came a further turning with three point tool and skew, and a further application of superglue and accelerator.

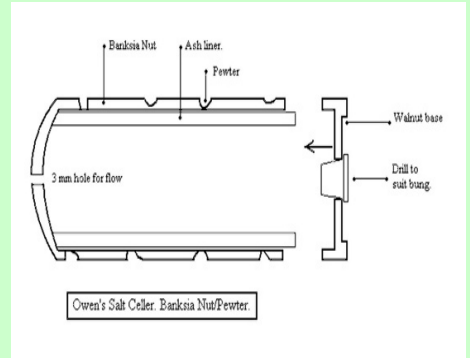
Finishing.

Reversing the cellar Owen finished the turning by shaping a shallow dome at the top. He chose a position where no holes would appear on this surface (except the 3mm hole he drilled for the flow of salt!) The final sanding is by all the stages from 120 to 1,200 grit.

Owen had a neat approach to this by having strips of all these grade stacked in order. When he used each one he simply re-stacked them in the same order. This sound like a 'no-brainer' but I for one would end up with a jumble of sizes.

The final step was to apply a finish and Owen uses Chestnut melamine lacquer with a rub of a rag. The finished item, and the samples he passed around were elegant and brilliantly executed, and would tempt anyone to have a go.

Owen modestly dismissed this high quality demonstration by shrugging and saying, "Well, that's the way I do it". Gerry Ryan.

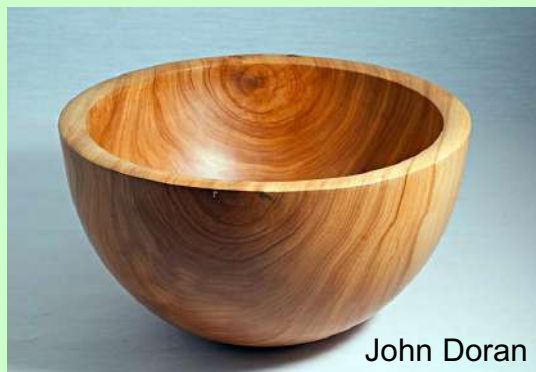


Pat Walsh

Winners of the December Competition



Frankie Gallagher



John Doran

Winners of the January Competition



Michael Fay



Barry Dunne

Galway Chapter



Roger Greally kicked off the November evening showing us some of the chatter work he had done on his pewter inlay. To make the inlay, the pewter is firstly melted over a burner and poured into the prepared groves. The groves are slightly undercut in a dovetail fashion. It is necessary to use very dry timber to avoid explosions! The metal is soft enough to turn using wood tools. All waste metal can be remelted and reused. The procedure is not difficult but requires a good bit of care. The metal can create a very beautiful effect for platters, boxes or even coasters! We then enjoyed a lovely meal. Patsie had created a wonderful spread of sandwiches, cakes, cocktail sausages, tea and coffee. Thank you very much.

A few pictures of Roger's Demo



Magician
John McGann

John Mc Gann then took stage. He managed to do a bit of magic for us! He managed to pierce a glass apple with a wooden arrow. A very impressive project. John gives the credit for this idea to David Springett. The trick involves boiling the arrow head for 15 minutes and squeezing it in a vice for 3 days. The head will remain small until it is placed in hot water again. It can thus be inserted through the small holes in the apple.

Well done to you both. It is great to have such variety in our workshops. Thanks a million.
George



Kevin Walsh 1st



Clare Gurley 2nd
Jug Competition



Kevin Walsh 3rd

Brid and Amby O'Halloran
Martin Lodge

Dates for the Galway Chapter Diary

Thursday 16th April
Thursday 21st May 2009

Cregboy
Corofin



Winners of the Lamp Competition

1st Ambrose O'Halloran 2nd Clare Gurley joint 3rd Roger Greally, Niall O'Sullivan and George Anderson

The 2009 Chapter Challenge for our Annual Seminar

The Chapter Challenge.

This year's Seminar is in Armagh, the Orchard County of Ireland. 2009 is the 200th anniversary of the Bramley Apple. It is appropriate then that the Chapter Challenge be set on the Bramley Apple.

The Challenge is to make the
4 lightest apples (box or hollow form).

Each apple must be made by a different person.

The apples must be made from a LOCAL fruitwood.

The 4 apples to be presented on a platter or in a bowl.

The lightest set of 4 will be judged to be the winner.

Note that NO PIERCING is permitted!

Bramley Apple Template.

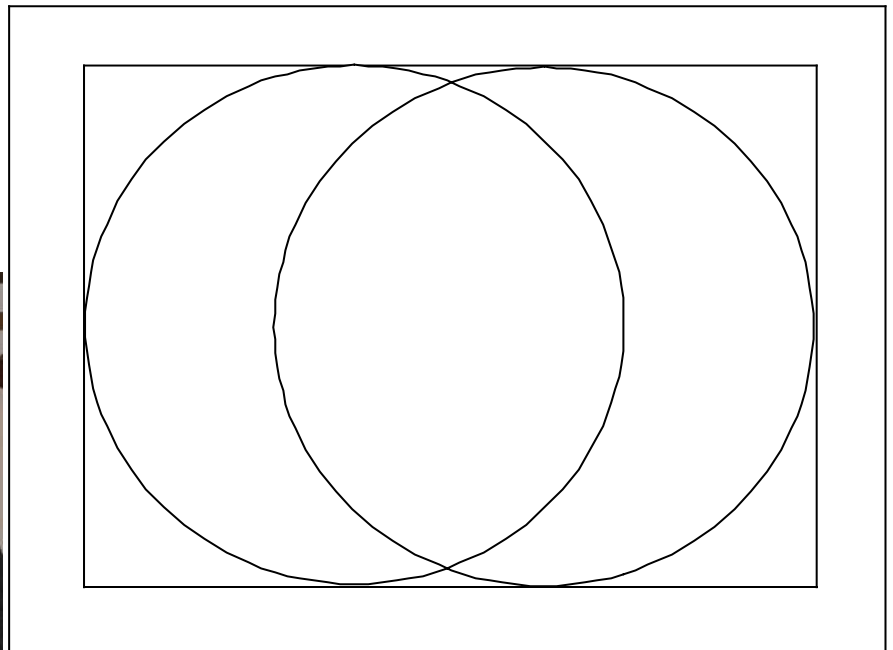
Draw the circles as shown below on two pieces of card

MUST FIT THROUGH THIS ONE

Inner rectangle 100mm x 70mm

Draw two circles $\text{Ø}70\text{mm}$ as shown and cut out around the circles.

Remove the small pointed area at top/bottom centre



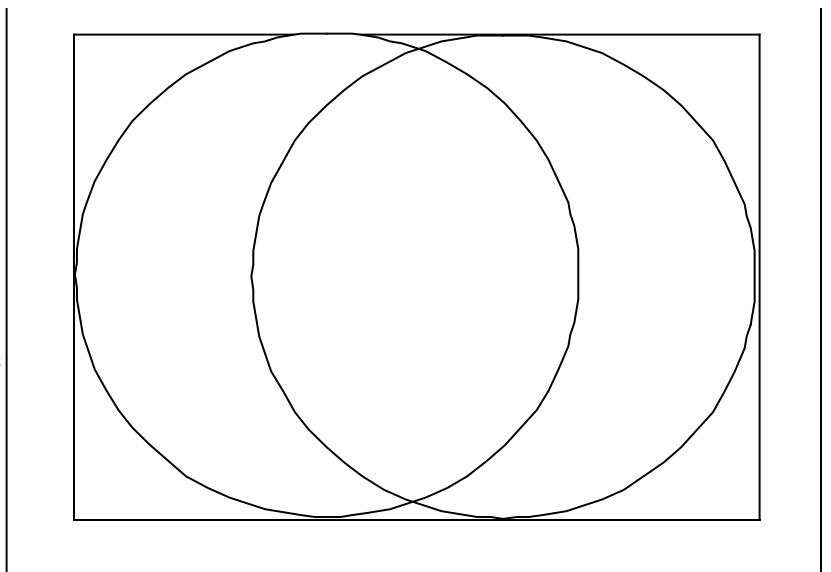
Brendan Hogg with 2008 winner Paddy Murphy with the Certificate for first place for the South East Chapter.

MUST NOT FIT THROUGH THIS ONE

Inner rectangle 95mm x 65mm

Draw two circles $\text{Ø}65\text{mm}$ as shown and cut out around the circles.

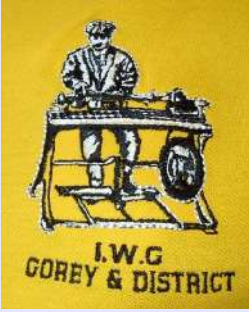
Remove the small pointed area at top/bottom centre



Last year threw up a fantastic result with Paddy Murphy claiming victory with his set of 35 nesting boxes. What are we going to see in 2009?

This is a different competition than last years, but it will still take a high level of skill to make the lightest apples. We look forward to what is put onto the table in Armagh.

Gorey Chapter



November saw Robert O'Connor produce a stunning bowl made from ash with stunning details. He then went on to explain burning techniques which he applied to the rim of his bowl. He then applied sanding sealer and a coat of wax a wonderful demonstration.



A Robert O'Connor Bowl



Christine Van Bussell trying her hand at hollowing under the watchful eye of Pat Carroll

December was our AGM with a couple of new faces on the committee.



Gorey's new Chairman

Sean O'Neill



President Willie Stedmond

Our long serving Chairman Willie Stedmond stood down after many years of service and as a token of our gratitude we created a new post of Chapter President which after the initial shock he was delighted to accept.

Jan was again the turn of Robert O'Connor to display his vast range of skills as he produced a beautiful platter made from Yew. His second piece was a wavy edged lamp again made of Yew beautifully turned and finished by a very talented turner.



Robert with the demonstration pieces



Above one of Roberts Platters being inspected at the January Demo. To the right two of the pices on display.



Gorey February Hands On



Albert Dooley hands on in February



Terry Cruise being guided by Robert O'Connor



Some of the



Pat Kinsella hands on



work on view



February meeting



at the Gorey





Kerry Chapter

The winning pieces from the December Competition

Left Theresa Murphy (Advanced) Centre Patrick Mulvihill (Novice)

Right Lesley Clarke (Experienced)



Clive Brooks of Robert Sorby at work in the Kerry Christmas Roadshow

Don't forget the Kerry Seminar

Sat 18th July

See page 37

Left John Murphy 2nd (Advanced)

Centre Michael Ahern 2nd (Novice)

Right Michael Sheey 2nd (Experienced)

Candle holder in Pine ash and Yew

Midlands' chapter of the IWG

Midlands chapter here. Even though it has been a while since you have heard from us we are still up and running and very active. We have secured a permanent home for our monthly workshops in Dan Sheridan's, 45 Langton Park, Newbridge our workshop's / meeting is at 2.30 every second Saturday of the month. Anyone interested in joining in can phone Dan on 0879810654 at anytime. Thanks to Dan and Peggy for the use of their premises. We would also like to extend our best wishes to the newly formed Dolmen Chapter. We hope that both chapters can work closely together in the future.

On November 18th we held our monthly workshop. Thanks to Gerry Carbury who gave a very interesting demonstration and talk on his methods on drying timber and long hole boring for lamps. We held our A.G.M. after a tea break for which we would like to thank Peggy and Dan for the lovely spread that they put on. It was decided and agreed at the A.G.M. that with Peggy and Dan's permission that we would make Dan Sheridan workshop in Newbridge our permanent home for the next year at least for our monthly workshops

The officers elected are:

Hon Chairman	Emmet Kane
Hon Secretary	Marie Farrell
Hon Treasurer	Dan Sheridan
Committee members	Pat Doody and Jim Clarke

For our December workshop the demonstrator for the evening was Emmet Kane. A good crowd attended this workshop even though Dan had forgotten to put the signs out. Emmet shared his wealth of knowledge with us on how to scorch timber with a blow torch. He also spoke and showed us how to apply gold leaf and he did some texturing on a bowl which he had turned. It was an action filled evening but we also had time to enjoy the cup of tea and mince pies which Peggy and Dan put on. It was lovely to see Peggy join us for the cup of tea in the workshop. Peggy we will have a gouge in your hand shortly. After tea Paddy O'Connor gave some feedback on pieces the members had brought in. Paddy I know that everyone took your advice on board I certainly did and found it very helpful



Emmett Kane

In January we held an unconventional and enjoyable workshop in Dan Sheridan's attended by a good crowd it was a mentoring and problem solving workshop. Some members brought in tools that they had received as Christmas presents and Emmet and Paddy were on hand to demonstrate the best and safest way to use these tools. It was a very lively and informative workshop with a lot of questions asked of Paddy and Emmet and they had no hesitation in sharing their expertise from the use tools to sharpening them to the best grind to put on them. We even had some home made tools on show.

We had the pleasure of the company of Parazai Havetite a well known woodcarver originally from Zimbabwe now living near Roscrea who has become interested in woodturning he showed us some of his carvings and gave a short talk on carving. Now we are all thinking of ways of incorporating carving into some of our woodturning. After the tea and biscuits supplied by Dan and Peggy, Emmet gave some feedback on some turned pieces brought in. It was really an enjoyable and informative workshop. Thanks to Paddy and Emmet for sharing their expertise with the rest of us.



Work by the Midlands Chapter

The rest of 2009 in the Midlands Chapter

March 14th	John Shiels
April 18th	Paradzai Havatitye
May 9th	Johnny Hutton
June 13th	Willie Stedmond
July/August	Summer Break
⁵ September 12th	Tom Dunlop
October 10th	Pat Carroll
November 14th	To Be Confirmed
December 12th	Paddy O'Conner

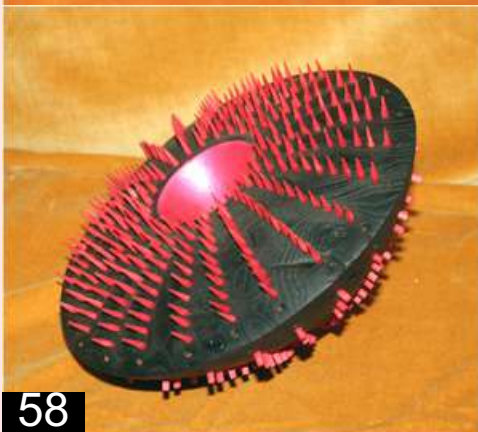


Paddy O'Conner showing form



Paddy O'Conner at the lathe

Emmett starting to decorate a piece of wood. As you can tell from the gloves, it can be a messy process



Some of the work of Emmett Kane, the King of the textured form. Quote "A hammer is a great tool for texturing". Emmet told this to the Ulster Chapter in February 2007



The North East Chapter of The Irish Wood Turners Guild

has created a new logo which draws on the ancient culture found in the region. It is a Tri Spiral similar to the one found in Newgrange Co. Meath.

It represents many aspects of the timber, such as the growth rings in the tree trunk, the spiral of shavings that curl up when the wood is turned and the influence of the Turner on the finished article. It suggests the original timber, the creative flow in turning the wood and the crafted end product. The balance

of these three gives an uniqueness to each piece, a spirit not found in industrially produced products. The circular patterns of the symbol and the words are suggestive of the cycle of life and death without beginning or end.

It is believed to represent the three faces of the goddess in one design. Morrigan, the goddess of death, Áine, the goddess of bounty and love, and Brigit, the goddess of healing. When the Milesians invaded Ireland three sister goddesses asked that their names be taken for the name of the island, and today, the country is named after the goddess Éiru/Éire, Banba, Folda. "We are the Three that is One and the One is the Land. We are the spirit of place, the essence of the earth and the water, the forests, the lakes, the cliffs and the bogs. We are the land" Banba, Folda and Ériu, The Tri Spiral is also seen by some to represent the three phases of life: youth, maturity and old age, each phase necessary in its own way, each phase giving its experience to the next to reach a balanced whole.

The Tri Spiral can also be inferred in some of the best known Celtic triads such as: Mother, Maiden and Crone, and giving the three sacred qualities to love - to save, to shield and to surround.

Luke Sharkey, N.E. Chapter, demonstrated at our December meeting, turning an eight inch candle holder from a branch of laburnum. Between the banter and the stories the piece was completed within the hour and enhanced with a texturing tool to give an orange peel finish. The December competition was to turn a candelabra which was won by James Halligan, Pat Halligan second, and Dan Loughlin third.



Luke's demonstration was followed by the AGM and the following members were elected to officiate for 2009:-

Chairman Peter Donagh
Secretary James Halligan
Treasurer John Conneff
P.R.O. Bob Dier

Librarian Liam Leahy
Asst. Librarian Michael Clarke
Competition Com. Gerard Russell
" " David Carroll

Refreshments Luke Sharkey, Gerard Russell.

Seamus Cassidy, N.E. Chapter, was our January demonstrator and mentor. His presentation was crammed with tips as he first turned a finely grooved ebony drawer knob, followed by a platter with a decorated rim.

We had an open competition for January that attracted a



variety of entries. First place went to Peter Donagh with a decorated bowl, James Halligan was second with a magic bottle holder, and Bob Dier was third with three Christmas crackers.

Bob Dier, North East Chapter.



North West Chapter

At our November demo Phillip Mahon from the Sligo Chapter demonstrated egg cups and eggs



Phillip Mahon
at the Demo



www.woodturnersnorthwest.com



At the February demo John Malone from the North West Chapter made a bowl out of Leylandii and decorated it with an ebonised band

Sligo Chapter

Sligo Chapter News

The Sligo chapter got the New Year off to a flying start in Colm Brennans workshop in Strandhill. The meeting took place on the first Wednesday in January. The competition piece for the night was a clock and Colm demonstrated by turning a type of see-through clock, which allows you to see the inner workings of the clock. This is done by first turning a tyre or donut and then using a clock insert. This insert is partially see-through so the viewer can see the inner workings of the clock. We then took a quick break and once everyone was fed and watered we began the AGM. Connell McGinley stepped down as chairperson and Tommy Mc Fadden was elected as chairperson. All other officers were re-elected. For more info on officers see the Sligo chapter website. Colm Brennan also took over looking over the competitions. It was also agreed that the possibility of the annual social night would be looked at.

The February meeting took place in Danny Mc Gevers workshop, with Phillip Mahon demonstrating. Phillip turned an eggcup, an egg and he rough turned a bowl. The competition for the night was a bowl with Dougie Colvin coming out on top. In an effort to get more entries for the competitions it has been decided that simplicity is the key to the competitions. We felt that competition pieces were becoming too elaborate and some people simply don't have the facilities. So from now on competition pieces and encouraged to be simple, well designed, well turned and well finished as opposed to elaborate.

The annual social night took place in the new venue of Lauras in Carney on Friday the 13th. Once again it was a night enjoyed by everyone and a night to be looked forward to.



South-East Woodturners' Winter/Spring Report 2008/9

Rain, then frost, then more rain, a few storms and now more rain. Not very encouraging weather to make a dash out to the workshop! Mind you, I'm sure that some of you did benefit from the storms by gathering some precious timber from all those storm-felled trees? I was saddened, yes genuinely saddened, to observe quite a few trees blown down during the recent gales here in the South-East. Unfortunately, most of these old friends ended up as firewood and will be lost forever, probably never to be replaced by new saplings or turned into something creative. How sad.

I wonder if anyone, particularly woodturners in the Limerick region, can tell me why approximately half a mile of the most beautiful line of mature trees was felled along the Tipperary into Limerick road, just out beyond Ballysimon? A Contractor took these down last year, I presume on behalf of Limerick Local Authority? I've travelled this road for over twenty years and always admired this most beautiful stand of trees. (Think they were Lime but not sure.) As far as I can tell, all were perfectly sound and afforded visitors and other folk a wonderful, colourful approach into Limerick City. I heard it said that the road was due to be widened along this stretch and thus the trees had to come down. Rubbish! The road is particularly wide along this section and the trees were well in from the hard shoulders, so why destroy such a welcoming vista into Limerick? We are far too quick to cut down trees in Ireland. Once down, that's it, they're gone forever. Please forgive my little "rant" but this did make me extremely angry at the time. And I received little response from An Taisce when I complained. Most disappointing.

Anyway, let's move back to the "Sunny South-East" (you must be joking!) and to matters concerning the South-East Chapter: We were pleased and proud of all the follow-on coverage of our Seminar Winners in the last Guild Magazine and in the January and February editions of "Woodturning" magazine. Great stuff and well done to all concerned yet again.

Referring to more mundane happenings, we held our AGM in December, which resulted in the outgoing committee all being re-elected to their same positions. (They must be doing something right!!) Brendan Hogg as Chairman, PJ Ryan as Secretary, Tom Larkin as Treasurer, Evan Petty as Committee Member and Harry Reid as PRO. Thanks to Glenn Lucas' Invitation to Richard Raffan to visit Ireland, which was accepted, we are delighted that Richard will conduct a one-day Workshop for the South-East Chapter. This will take place on the 30th of May next at Glenn Lucas' Workshop. As you probably know already, Richard will be conducting a series of Workshops during his visit to Ireland, so we count ourselves fortunate to "grab" him, as this will, most likely, be his last professional trip to this Country.



Our November Workshop was held at Nick Chapman's home in Wexford. Nick is renowned for

turning small items and, for this demonstration; he turned a pen and penholder. (See the photos.) By the way, we wish Nick and his new Bride, Ae, every happiness and best wishes following their recent Marriage.



Ae bringing refreshments



Our last Workshop in 2008 was held at Evan Petty's home. Evan is no stranger to most of us in the Irish Woodturning fraternity. He has now retired from his professional career as a lecturer in Limerick University. We are delighted to have him, not only as a SEWT Member and now living near Callan in County Kilkenny, but also to have him serving on our Committee. Having retired to Kilkenny, Evan set about building himself a woodturning workshop. This is now "up-and-running" and he provided us with our December Workshop. His Demonstration featured a beautiful Table Lamp. Special thanks must go to Evan and his Wife for having us at their new home. We wish you both a long life and every happiness as you settle into retirement in County Kilkenny.



Evan with his lamp

2009 opened for the SEWT with Nicholas Egan presenting our January Workshop at PJ Ryan's home in Bennettsbridge, County Kilkenny. Nicholas turned a Model Birdhouse and Stand. This was an elaborate piece as it required turning in excess of twenty separate sections. Each of the eight or so model houses was made in two pieces and also featured a turned bird perch! Each birdhouse was suspended on a shaped and curved section of wire. While it wasn't possible to complete this project in one afternoon, Nicholas brought along a finished version, which was well received by all in attendance. Our thanks to PJ and Ann for providing workshop facilities and refreshments, and to Nicholas for braving the elements to get from Wexford on what turned out to be an extremely stormy day. In fact, during the workshop, the ESB "blinked" several times and poor PJ thought that the workshop roof was about to come off! Nicholas had to speak loudly to be heard above the roar of the wind outside. All in all, it made for a memorable day! Our Treasurer Tom Larkin tells me that the South-East Woodturners' Chapter was established in 1991 at Tom Dunlop's home in New Ross, Co. Wexford. Tom Dunlop was elected Chairman, Gordon Rose as Secretary and Tom Larkin as Treasurer. Fourteen people attended and the first ever SEWT Workshop was held at Tom Dunlop's home in February 1991. Of the original fourteen members who attended the inaugural meeting, only four remain "active" in the Chapter at this time. The SEWT hosted the Guild's National Seminar in 1992, 1993 and 1994. The Organising Group for all three Seminars were Gordon Rose, Tom Dunlop and Tom Larkin! The Chapter's first Exhibition was held in August 1991 at the Ormonde College in Kilkenny. Another Year has started, one that poses many concerns about the Future, Employment, Property and the Economy. For some, Woodturning provides an outlet to escape the worries and concerns for a short period of time. For others, it presents an opportunity to supplement an income and, for most of us, the opportunity to use our creative talents by producing something original, a one-off piece, "A Thing of Beauty, A Joy Forever". Let's hold those thoughts as we head into the future in these uncertain times. Turn Well, Turn Safe, Go Well.



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Nicholas Egan

Harry Reid. SEWT PRO.

Ulster Chapter



The December meeting of the Ulster Chapter started with the AGM, well supported with 55 attendees. Long time committee members Eric Turner and Harry McClintock stood down from committee, Michael Dickson, Liam Gilmore



and William Brown were elected onto the new committee. The rest of the outgoing committee were re-elected en bloc. After the AGM Sam Moore was awarded the perpetual Roy McKay Trophy for services to the Chapter over the years. No better man.

After the tea break our own Colin Brashaw gave a very comprehensive demonstration of how to use, sharpen and, more importantly, give guidance on the complete safety

aspect of the chain saw. Colin who is a professional Tree Surgeon processed a log of Silver Birch making 4 blanks ready to be put onto the lathe. 2 natural edged bowls and 2 standard bowl blanks from one length of log.



2 standard bowl blanks from one length of log.

The questions asked by the audience and the fully comprehensive answers given by Colin

meant that he had not enough time left to get one of the blanks onto the lathe to make a bowl. A very useful demonstration indeed.



Sharpening the chainsaw before use

Our January demonstration was by our Chapter Chairman David O'Neill, it is covered in detail on page 27 of this Journal. It was well received by everyone present. A lot of talk afterwards about tables, clocks and other projects.



Winners of the December Competition
Johnny Harkness hollow Cherry Vessel
Michael Dickson's Cindy Drozda inspired
Finial Star Box



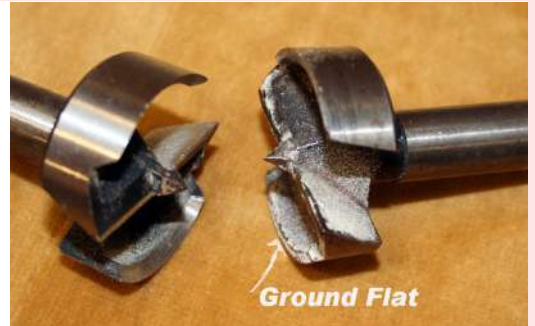
The first of this year's cross channel demonstrators made an appearance at the February demo. We had an all day demo by Andy Lodge, from Yorkshire.

Andy gave us 6 demos during the day, He started with the smallest turning I have seen done followed up with a low cost jig for sharpening a spindle gouge to an extreme detail profile.



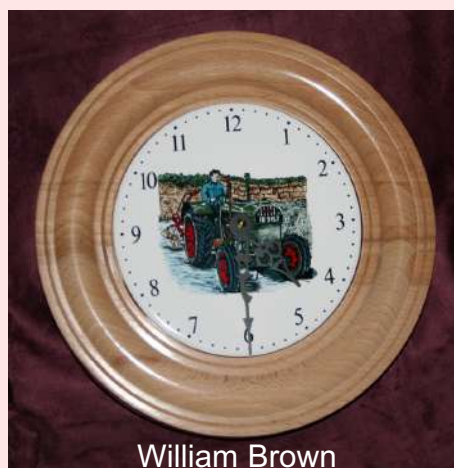
He followed this up with a double twist Cabriole leg, the finished leg seen above.

Andy followed this up with a three piece Tazza, two faceplate turnings joined with a spindle. Picture on the facing page. One of the interesting things that he showed us during this part of the demo was the grinding off of the pointed sided of a Forstner bit leaving the cutting blades proud of the sides. This enables holes to be drilled without the overheating that is common with forstner bits.



Andy continued after lunch with a pierced decoration fitted with flashing lights. His final demo was a pill box made from yew. All in all a very enjoyable day from a very good demonstrator.

Our February Competition was a spindle turning, Liam Gilmore's magazine rack took first prize. Malachy Totten took 1st prize in the Beginners competition with his fine set of candlesticks.



Returning by Niall Fitzduff

Turning down a very generous offer from Peter Lyons of a lift from Holywood I set out on the bike on a cold 12th Jan Sat afternoon in good time for my first Chapter meeting in 12 years. I hadn't planned on a puncture, rain and high winds which would leave me half an hour late. Such concerns would have been of less consequence in the easy going days when the Ulster Chapter got underway in the early 90's or indeed in the early days of the IWG in the 80's. I was greatly relieved to step into the shelter of the Woodshed and the welcome from Sam and to see only a few people viewing the tools and blanks for sale. I presumed things would soon get underway when a few more gathered!

I opened the door into the demonstration room to be met with a packed gallery of faces a number familiar to me like Michael Dickson first Hon Sec of IWG and Cecil Brown who had become Chair after I had stood down from the post in 1986. The demonstration was in full swing.

Something has changed I thought!

The Chapter had found a home everything around it spoke of woodturning. There was no longer the need to stand around the lathe to sneak the odd glimpse of what was going on. David demonstrated from a platform cameras caught and displayed the images on screen from a number of angles.

Professionalism, leadership and good natured banter abounded. The demonstration was of complex barrel copy spindle turning new to me impressive stuff. Intervals for tea / coffee and snacks were well spaced throughout the afternoon allowing the opportunity to network and exchange the great plans for next time. It did strike me then that none of us was getting any younger but I was encouraged to see a few younger faces.

I had a sneak preview of the competition time pieces in the upstairs room the quality was high and the stakes higher. No mistake the competition was serious business no holds barred when it came to appraisal. This sharpness was new, the technical analysis left one in no doubt that excellence in design, innovation and choice of wood were the order of the day. Not for the faint hearted I thought.

I had to leave a bit early to try and beat the dropping light of a winter's night but by now I had been amazed at what had happened in the short space of a few hours. This was a thriving centre of creative activity and I was glad to be back to witness this success and sense of achievement which had sustained for nearly twenty years. Congratulations to all concerned.



Michael Dickson and Niall Fitzduff

The **Ulster Chapter** demos for the rest of 2009

The Ulster Chapter has put together a full programme for the rest of the year. We have four more all day demos. If any one wants to visit the Woodshed for any of these demos, please contact Peter Lyons as we have a full house at most of our demos.

March 14th All day, Jimmy Clewes cost £15	0930 to 1700
4th April, Billy Henry May 9th, Sam Abernethy	1400 to 1700
June 6th All day, Richard Raffan cost £30	0930 to 1700
13th June, Ulster Seminar, David Springett £30	0930 to 1700
2th Sept. Brendan Hogg	1400 to 1700
10th October, All day Nick Agar cost £15	0930 to 1700
14th November Eric Turner	1400 to 1700

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