

The Journal of the Irish Woodturners' Guild



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The Irish Woodturners' Guild was founded in 1983 with the aims of promoting woodturning in the island of Ireland and assisting

woodturners with all aspects of their art and craft. Since then the IWG has flourished and now comprises 20 Chapters and over 650 members. Membership is open to anyone (worldwide) with an interest in woodturning. IWG members include turners of all levels from beginner to professional as well as traders, collectors, general crafts persons etc.

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New Members

A very warm welcome to all of the new members of the Irish Woodturners' Guild who have joined in the last three months:

Cork	East Central	Midlands
Michael Kearney	Pat Gannon	Conor Cosgrove
Pat Dromej	Ciara Dowling	William Valentine
Craobh Cuig Deag	Stephen Kelly	Gintaras Malinauskas
Michael Reynolds	Galway	Brian Prenderville
Gerry Cahill	Dale Copeland	Tadhg Morrison
David Hicks	Paul Walsh	Sligo
Darren Owens	Gorey	Howard Moffitt
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Dave Hannon	Seamus Murphy	Ulster
Michael Jordan	North East	Gordon Millar
Kevin Colleran	Christopher Griffin	Fred Fisher
Kevin MacCormac	Patrick McKeveatt	Waterford
Limerick	Shannonside	Kate Crotty
Paddy Hinchy	Ciaran Byrne	

Editor's Roughing Cuts



I write these notes having just returned from the Gorey Chapter Seminar. There is coverage of the seminar inside, so here I'll just mention that it was nice to see so many of you at the event. There were turners from all four corners of the island which is a great testament to our members appetite to learn and be inspired.

Over the coming months, other chapters will be running seminars and I hope that they will all be well supported. This year's National Seminar is again in Sligo and the first of this years demonstrator line up are introduced within this Journal. Hopefully chapters have begun planning for the challenge of a traction engine model. The Chapter Challenge is a wonderful opportunity for people to collaborate on a project and exchange ideas and techniques. With the lighter evenings to look forward to there is plenty of opportunity for chapters to get teams together. Let's have every chapter represented this year!

The weather this winter has been a real challenge. I have great deal of sympathy for the many people who have suffered flooding and damage to their homes and livelihoods. One persons problem can be another's opportunity, however, and there seems to be plenty of timber lying around after the storms. It's nice to see that at least some of it will be made into lovely turned objects rather than burned on a fire.

The next Journal will be in June by which time we will have hopefully seen a return of a glorious summer (I'm nothing if not an optimist). In the meantime I hope everyone has a nice spring with plenty of turning.

Rich Varney

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Chapters of the Irish Woodturners' Guild

Chapter	Secretary	Website	Meeting Date	Report
Cork	Charlie McCarthy 025 32978	www.corkwoodturning.blogspot.com	3rd Saturday	Page 37
Craobh Cúig Déag	Laurence Moughan 086 608 5795	www.craobhcuidag.org	3rd Thursday	Page 38
Craobh Eo	Sean Byrne 087 622 7696	www.craobheowoodturners.com	2nd Thursday	Page 39
Crossborder	Terence Murtha 087 252 7585		3rd Saturday	Page 40
Dolmen	Tom Farrell 086 805 3907	www.dolmenwoodturners.com	Last Saturday	Page 41
Down	Lorraine Rea (028/048) 9756 3863		3rd Friday	Page 42
Dublin	David Sweeney 087 688 1402	www.dublinwoodturners.com	1st Saturday & following Wednesday	Page 44
East Central	Des Harborne 01 834 8916	www.eastcentralchapter.com	2nd Saturday	Page 45
Galway	John Glynn 085 702 6962	www.galwaywoodturners.com	1st Thursday	Page 49
Gorey and District	Nicky Foley 086 819 6748	www.goreywoodturners.com	2nd Monday	Page 50
Kerry	Lesley Clarke 066 714 3804	www.kerrywoodturners.com	1st Tuesday	Page 52
Limerick and District	Maidie O'Halloran 087 299 6258		Last Thursday	Page 54
Midlands	Alan Meredith 087 137 1085	www.midlandswoodturnerschapter.com	2nd Monday	Page 56
North East	David Carroll 085 140 3262	www.iwgnortheast.com	3rd Saturday	Page 57
North West	Fergal Megannety 074 912 1577		2nd Wednesday	Page 59
Shannonside	Pat Courtney 087 656 8648		4th Wednesday	Page 59
Sligo	P. J. Wymbs 087 257 8944	www.sligowoodturning.com	1st Wednesday	Page 61
South East	Bernie Kirwan 086 333 7000	www.southeastwoodturners.com	3rd Saturday	Page 62
Ulster	Peter Lyons (028/048) 9145 3099	www.iwgulsterchapter.com	2nd Saturday	Page 64
Waterford and District	Finbarr O'Connor 051 852 082		1st Tuesday & 3rd Tuesday	Page 65

If you are aware of any inaccuracies in the above list or changes to dates or contacts please inform the editor.

Note that the meeting dates here are subject to changes from time to time. All members of the guild are entitled to and are indeed encouraged to visit other chapter's meetings, having first asked permission from the Chapter Honorary Secretary. If you happen to be in another part of the country and would like to attend a meeting, use the contact details above to see if you may visit and to confirm location, dates and times.

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IWG List of Demonstrators and Tutors of Woodturning

Name	County	Contact Details	Demos	Tutor
Sam Abernethy	Down	028 9287 2783, 077 2513 7718 tc-sam@hotmail.com	●	●
Colin Brashaw	Down	0771 547 6225	●	
Christien van Bussel	Wicklow	086 859 7267, www.turningthistle.com vanbussel.c@gmail.com	●	●
Pat Carroll	Wexford	087 655 9012 slivebhuiwoodturning@gmail.com	●	●
Seamus Cassidy	Meath	041 982 5032 seamuscassidy01@eircom.net	●	●
Willie Creighton	Mayo	094 936 7343, 087 258 9974	●	●
Peter Donagh	Meath	041 982 8090	●	
John Doran	Wicklow	087 639 3081	●	●
Tom Dunlop	Wexford	051 421 032	●	
Chris Fahey	Sligo	087 413 8087 chris.fahey@hotmail.com	●	●
Eugene Grimley	Tyrone	028 8778 4034, 078 6662 0879 eugenegrimley@btinternet.com	●	●
Billy Henry	Antrim	028 2766 5363, 078 0590 9863 billy@henryturning.com	●	●
Emmet Kane	Kildare	059 916 2957, 086 814 6836	●	
Joe Laird	Meath	018 258 079, 087 269 8027 joelairdwoodturning@gmail.com	●	●
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Graham Whitty	Wexford	087 275 1985, 053 917 5598 grahamwhitty2@gmail.com	●	

If you would like to add your details to this list or have them removed please contact the Journal Editor (details on page 3).

Off Cuts

Sligo Woodturner Wins Prestigious Award at Showcase 2014



Matt Jones has won the Crafts Council of Ireland Craftmanship Award. This award promotes the 'cutting edge' of creative development in the crafts. Work being assessed is not simply evaluated for its own individual worth or competence, but is judged against the highest standard available. It is open to all exhibitors at Showcase (Ireland's Creative Expo) who are members of the Crafts Council of Ireland.



A large Yew tree making its way to new homes in the South East. Tom Larkin, Gabriel Wall and P.J. Ryan agreed to house it.



Tree fellers in Philadelphia pose with Joe O'Neill. Sadly this timber took Joe over his baggage allowance and had to be left behind.



Brendan Hogg installs the wall made during 2013's international collaboration project at Dublin Airport. The wall will remain on exhibition inside Terminal 1 until the year end.

RDS National Crafts Awards

The Royal Dublin Society (RDS) is now calling for entries, for its 2014 RDS National Craft Awards (formerly RDS Crafts Competition). The competition is open to craftspeople based in Ireland and Irish makers living abroad and has prize fund in excess of €24,000. The Awards set the standard for craft on the island of Ireland to the highest possible level of skill and design excellence and provide an open platform for Irish craftspeople working in a variety of disciplines to have their work assessed by a professional judging panel of Irish and international experts. Woodturning is once again included in the 20 different categories in 2014. Prize-winning and a select number of high quality entries will be exhibited at the Discover Ireland Dublin Horse Show, RDS, (6-10 August) and at the Hunt Museum, Limerick from (4 September – 10 October 2014).

Online applications forms are accessible at www.rds.ie/arts until the closing date deadline of May 12, 2014.

Dublin Chapter - One Day Seminar 3rd May 2014

The Dublin Chapter are holding a Seminar on 3rd May at Willington Scouts Hall, Templeogue Wood. The Day will feature demonstrations from Christien Van Bussel and Joe Laird as well as Trade Stands and a Competition etc. The day will be priced at €30 for IWG Members.

Contact the Dublin Chapter for more details (e-mail: DWT.Secretary@gmail.com).

Coillte Outdoors

The Coillte Outdoors website is packed with news and information on new amenities, activities and safety messages for Coillte sites and trails, which are spread throughout the Republic of Ireland. Coillte say "whether you are interested in history, nature or just having a great time you will find something to suit your taste in our recreation sites and parks."

See www.coillteoutdoors.ie for more information.

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Obituaries

Lorcan Dunne

The Kerry Chapter said goodbye to one of its cherished Master Turners on 21 January 2014.

Lorcan Dunne sadly passed away during a hospital stay while working through complications from a recent illness.

Coming from several generations of woodworkers, Lorcan left school at 13 to begin a comprehensive apprenticeship in his father's joinery business, L A Dunne, in Thomas St, Dublin. At 19, he moved to London for work as a shop-fitter, (mainly fitting out department stores and pubs) work he continued after returning to Ireland.

In 1973 Lorcan emigrated to New Zealand, setting up a successful building business, working on the mainly timber built houses there, a business which continued until his retirement in 1992.

Over the years he developed a keen interest in sailing, which he pursued finding a place crewing on some of the Pacific's most famous deep water ocean races including the notorious Sydney to Hobart Race, the race from Auckland to Fiji, Tahiti, and Caledonia. He put his exceptional woodworking skills to the test with work on the building of three cruising yachts, a challenge he relished and from which he took tremendous satisfaction.



Lorcan was also a singer, whistle, and uilleann pipe player with a great interest in Irish traditional music and dance. He is credited with introducing many Irish set dances to New Zealand. While in New



Zealand he broadcast a live radio program, founded a very successful Folk Club in Auckland and helped to organize concert tours, céilithe, and the Auckland Folk Festival for many years.

At one of these festivals he saw his first set of uilleann pipes. Fascinated by the complexity and beauty of the instrument, he asked the piper if he could take measurements to try to make a set purely as a woodturning exercise. Four hundred hours later his first set was finished, but Lorcan was sure the next set would be better. He went on to make six more sets before deciding he was interested enough to learn to play them.

As a semi-retirement occupation, Lorcan began making the pipes full time, a decision which resulted in a return to Ireland where he settled with his beloved wife, Anne, in Kenmare, Co. Kerry. He built a workshop specifically set up for pipe-making while Anne took on the task of making the bags and bellows for the pipes. At one stage the orders had built up to a four year waiting list, and pipers in 13 countries are enjoying his pipes.

In 2008 it became evident that with the recession orders were slowing. A trip back to NZ, (which included a visit to the Nelson Woodturners clubrooms as well as viewing a

variety of beautiful wood-turned items in NZ craft shops and galleries) inspired Lorcan to retool and start a new path towards decorative woodturning.

He joined the Kerry Chapter and enthusiastically participated in the monthly competitions. He constantly pushed himself to experiment with his turning and in typical Lorcan fashion, excelled! He won the spindle turning section at the National Seminar in 2012 and achieved Turner of the Year for the Kerry Chapter in 2012 and 2013. He was recently elected Chairman for the coming year and was looking with enthusiasm to the year ahead!

Lorcan and Anne's business, Blackwater Woodturners, has been growing as a favourite stop for visitors who come to experience the charm of the workshop, see demos, learn about and listen to the uilleann pipes, and visit the cosy gallery. Recently they hosted the Kerry and Cork chapters at the workshop where Lorcan enthusiastically demonstrated his skills during an immensely enjoyable day.

With Lorcan's passing we've lost an adventurer, a master craftsman, an exceptional and creative mind, an excellent tutor, and a kind and generous spirit. R.I.P.

Joel Reid



Luke Sharkey

It is with great sadness that we record the death of our colleague and friend Luke Sharkey on 25th November 2013, aged 86. Luke was a regular attendee at our Northeast woodturning meetings, and he was with us for our October demonstration, sharing his wit and quick sense of humour.

Luke spent most of his life at sea; serving in the Merchant Navy, and as Captain of his own fishing boat 'Cuan Mhuire' operating from Clogherhead Harbour, Co. Louth. Not only was he a skilled boatman, but also a competent maintenance and corker practitioner, and his

expertise was in constant demand from his fellow fishermen companions. He was also a valued member of the Lifeboat Service.

His love of the sea is reflected in his input into the erecting and positioning of the Stella Maris statue, with its light shining out over Clogherhead Harbour guiding the fishing boats home, and protecting those who travel or seek their livelihood on the sea.

Following his funeral mass in St. Michael's Church, Clogherhead, the ever haunting sound of Whistle and Violin playing 'The Lonesome Boatman' echoed throughout the Church before he was laid to rest in Mullagh Cemetery overlooking Clogherhead Harbour.

To his wife Mona, and his sons Gerard and Noel, and daughters Dolores, Patricia and Nuala, and extended family we extend our sincere sympathy.

Ar dheis De go raibh a anam – May his soul be on God's right side.

Bob Dier

Liz Boden

It is with sadness and sorrow to report that one of our lady turners in the Dublin Chapter, Liz Boden passed away on 23 February 2014.

Liz regularly attended our meetings and seminars. I was privileged to have known Liz as she started her woodturning at Greenhill's College where I was the tutor. She later came to me for lessons and had a great joy in her new hobby and made many delightful presents for her friends and family. Liz had a remission from her cancer but it returned two years ago. Our deepest sympathy to her husband, Stephen and her son Sam.

Our chapter will have a tree planted in her memory.

Joe O'Neill



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The Gorey & District Chapter Seminar 1st March 2014

For many years, the seminar held by the Gorey and District Chapter in early March has been a highlight of the IWG year. There are probably quite a number of factors that have contributed to this success over this time. The timing is important, being the first in the round of chapter seminars after the long winter break. The line up of demonstrators is also key with Gorey always bringing over one or more top international turners. Not least though, is the organisation and dedication of the Gorey committee and membership which now has the event running like a well oiled machine.

The chapter decided last year to move the location of the seminar from the old schoolhouse in Gorey to the Amber Springs Hotel. This move has given scope for more demonstrations and capacity for delegates. Any seminar featuring Simon Hope, Mick Hanbury and Seamus Cassidy would be top notch, but when these names are the supporting cast for Jean-Francois Escoulen, Mark Hancock and Liam O'Neill, it is certainly something special. Despite the huge number of turners that were drawn to the seminar as a result, everything still ran like clockwork and marvellous day was had by all.

Congratulations to the Gorey and District Chapter, once again you did yourselves and the IWG proud!

Rich Varney



Liam O'Neill's projects were a functional bowl, a crooked grain container and a deep bowl with an undercut rim. As one would expect Liam's demos were full of tips and pearls of wisdom - amongst these were an explanation of why his bowls have a wide rim, which is undercut to frame the food inside and a description of a simple home made kiln using a dehumidifier, a cardboard box and a bin liner.

Mick Hanbury who demonstrated a beautifully coloured platter will be in action again at this year's National Seminar in Sligo.



Jean-Francois Escoulen started by making his long thin "Trembleur", pictured above. This amazing piece of woodturning required multiple steadies to keep the incredibly thin spindle intact. After this Jean-Francois demonstrated turning with an eccentric chuck and some multi axis turning again giving amazing results.



Mark Hancock gave three demonstrations brimming with ideas and advice. His tips included the use of cabinet scrapers to improve finish. These should always be tailing in relation to the rotation of the piece. Discussion also moved into areas of psychology and marketing including why clocks should be set to 8 minutes past 10 (the 10:08 principle) and the concept of a happy bowl and sad bowl through grain orientation. Fascinating stuff!



Simon Hope made a beaded box with a pewter top and blackwood finial in his demonstration. This was another session filled with great ideas and advice from turning beads to the safe handling of molten pewter.



Jean-Francois Esoulen and Liam O'Neill judged the seminar competitions to which both the quality and quantity of entries was very good.



Seamus Cassidy's project was an eight piece lamp.



The seminar closed with Peter Lyons congratulating the Gorey Chapter on behalf of the IWG.



The open competition was won by this piece made by Pat Walsh.



On Sunday 2nd March, the day after the seminar, members of the Gorey chapter got the opportunity to have a masterclass with Jean-Francois Esoulen at Robert O'Connors Studio.

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Robert Peaky



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Make a Table Lamp

with Rich Varney



This table lamp was made using components costing €5 (excluding timber) and without any electrical wiring being undertaken. Rich Varney explains how.

On a recent visit to IKEA in Dublin, I saw a “Hemma” table lamp consisting of a black plastic Small Edison Screw light fitting connected to a steel tube forming the stem. This stem sits on a steel base (with four feet) through which the electrical flex runs from the light fitting to a torpedo switch and on to the plug. The lamp is flat packed but is fully wired and the only assembly required is to screw the bottom of the threaded tube, to a threaded bolt on the base plate (photo 1).



2 lamp holder and on to this sleeve without the need to cut any wires, thus forming the outer shape of the lamp, (photo 2).

Drilling the outer blanks

The key dimension here is the diameter of the lamp holder at its thickest point (36mm in this case). Any turning that is not split will be required to pass over this. I used a 38mm auger (which cost under €20) to drill the components that need to pass over the lamp holder with the

Priced at €5 (£4 at IKEA in Belfast), I decided that these items were a good option from which to cannibalise parts for making turned lamps so I purchased a few. On inspecting a lamp more closely at home it occurred to me that the fact it was wired already had the potential to be very useful for those wanting to turn a lamp who do not feel comfortable with electrics.

So from this I started to think about ways to integrate turned components with the lamp without cutting the wire or altering the electrical connections. The steps below outline one method for achieving this, by using a split turned sleeve that can be glued around the stem of the lamp. Hollow turned outer components can be slid over the



Jacobs chuck on the lathe.

It is extremely important to grind the screw thread off of an auger bit before using it on a lathe. Otherwise the screw will pull the chuck from the Morse taper with potentially dangerous consequences, (photo 3).



I prepared the outer pieces for my lamp on the lathe using the following method:



1. Put the blank on the lathe between centres and turn to a cylinder, (photo 4). Turn a tenon at each end of the blank to fit comfortably in the chuck.



2. Place the cylinder into the chuck on the headstock. As the screw thread is ground to a cone, the auger will not cut in the middle as it drills. So to reduce friction and heat, I drill a 7mm pilot hole first, withdrawing the bit regularly to clear swarf, (photo 5).



3. Switch over to the auger bit in the Jacobs chuck and drill the 38mm hole. The speed should be fairly slow so as to minimise the heat generated. I drill this hole to a depth of around 3/4 the length of the blank, (photo 6).



4. Reverse the cylinder on the lathe and repeat steps 2 & 3 above to drill through the blank (photo 7).



You now have a cylinder which will pass over the lamp holder on the Hemma lamp, (photo 8). I make a number of these cylinders at a time so as to have blanks ready to turn for the lamp.



It is also possible to drill smaller blanks with a drill press or a power drill using a flat bit or a Forstner bit, (photo 9). Such blanks can work equally well in making a lamp.

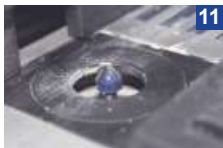
Inner Split Sleeve

This split turning forms the spine of the lamp and needs to fit around the stem tube. Thus a groove, deep enough to accommodate half of the stem is required to run along the length of each piece to be joined. The outer pieces slide over this spindle (which should thus be turned fractionally smaller than hole in the blanks above). As it will be hidden, I used old scraps of softwood.

To make the split cylinder:



1. The surfaces of this split turning to be glued together need to be planed or sanded flat. I used an electric hand planer, (photo 10).



2. I set up my router table with a round nose bit to cut a semi-circular groove near the middle along the length of the planed surface of each piece, (photos 11 & 12).



3. The split turning should now be glued together. Spread glue (PVA is fine for this) to the planed surface either side of the groove on both pieces and place a sheet of newspaper on one piece, before placing the other piece on top with the groves aligned at both ends. Two pencils or dowels placed in the end of the groves can help to keep them in alignment while clamping takes place, (photo 13).



4. Once the glue has set, the piece should be removed from the clamps and the ends trimmed square, (photo 14).



15

5. To provide added protection against the glue joint coming apart prematurely while turning, I screw a plate to each end of the blank. These were made from old sheets of laminate flooring. Each has a 10mm hole drilled in the middle to help centre the plate over the hole, and 8 countersunk holes for fixing to the blank, (photo 15). The screws help to hold the two sides of the blank in place. The inner screw holes are inside the diameter to be turned (marked by a circle) and by using only these four screw holes the spindle can be turned closer to the plate, without fear of hitting the screws.



16

6. I turn the spindle between centres, using a combined Axminster screw/three prong drive in my chuck, (photo 16). The screw nicely slides into the 10mm hole on the plate and this just helps to centre the piece as it is put on the lathe. The prongs do the driving, (photo 17).



17

The plates, which also prevent the tail centre from pushing the glue joint apart, could of course be modified to suit another drive centre or chuck.

7. The glued up blank is turned to a cylinder just smaller than the size of the hole drilled in the outer pieces. I have a template cut to assist in sizing this, (photo 18). A taper at one end will help make it easier to slide the outer pieces over this turning.



18

8. I use a parting tool to begin cutting the spindle from either end at the appropriate length but stop short due to the hole in the middle and make the final cut with a saw, (photo 19).



19

The spindle should split apart fairly easily, (photo 20).



20

9. After splitting, the glued surfaces should be sanded to remove paper and glue. More material can be sanded from these surfaces to reduce the diameter of the spindle slightly if the fit with the outer parts is too tight, (photo 21).



21

Base

With the inner spindle ready, the outer parts of the lamp can now be turned. Depending on the style of lamp you wish to turn, the steel base of the lamp itself may be used or alternatively a turned wooden base can be made to sit over this. For this lamp, I turned a base as follows:

1. I put a sapele blank approx. 9" (230mm) diameter onto the screw chuck and trued the sides and bottom surface. A shallow recess was then turned in the bottom to accommodate the stand. The stand of the lamp is a square with a diagonal size of approx. 180mm so the diameter of the recess needs to be slightly over that.
2. I next turned a second recess inside the first in order to provide a chucking point on which to reverse the base.



22

3. With both recesses checked for size, I returned the Jacobs chuck to the lathe, once again drilling a pilot hole followed by a larger 38mm hole using the auger. Care needed to be taken so as to not drill too deep and meet the screw in the screw chuck holding the disc, (photo 22).
4. The bottom was then sanded. Note that although the middle of the base will be hidden by the square base of the lamp, some of the recess cut for it will be visible and should thus be sanded and finished appropriately.



23

5. With the base reversed onto the chuck, (photo 23), the top surface was trued up and drilled as before (pilot hole and then auger) to make the hole go completely through the disc. Once again, care was taken not to go too far and reach the chuck with the drill.



6. The top side of the base was then shaped. I kept things simple and went for a convex curve, but there is plenty of scope to add more detail here, if you wish. Sanding of the top side of the base was then completed, (photo 24).

Turning the outer sleeves



The drilled outer sections that were prepared earlier can be slid onto a tapered turned mandrel that's held between centres or otherwise held on a chuck with narrow or pin jaws for turning. I did the former, (photo 25).

For this lamp I turned outer sections in sapele and beech:



1. Two sapele blanks were turned in to a pear shape, (photo 26). Both were approximately 3 3/8" (85mm) long. One pear had a maximum diameter of 3" (75mm), the other was slightly smaller at 2 1/2" (65 mm).



2. To provide a break between the sapele in the base and the two pear shaped pieces, some beech rings were used. These pieces are effectively napkin rings and were turned as two pairs of concentric beads with diameters of 2 1/4" (57mm) and 2" (51mm) to fit with the sapele pieces, (photo 27).

Split Cap



There are various options for finishing the top of the turned part of the lamp. These include bringing one of the outer pieces up around the lamp holder. For this lamp another split turning, in beech, was made to fit around steel stem, (photo 28):

1. The blank for this spindle is made in exactly the same way as the inner spindle above, by planing, cutting a groove and gluing with paper.
2. This beech split turning had a tenon turned to the same 38mm diameter as the earlier spindle and above this a domed shape was turned before sanding and parting.



Assembly

I dry fit the lamp together before gluing to make sure the components fit together as required and to allow for final adjustments. With the steel base unscrewed, place the inner split spindle around the steel stem and slide the base over the light fitting on to it. The other outer components follow in turn, (photo 29). After the split cap is inserted on top, the steel base can be screwed on to the tube.

Once satisfied, I prefer to disassemble and apply several coats of Danish oil to the components separately. I allow these to dry before final assembly and gluing, (photo 30).



IKEA also make a floor standing model of the Hemma lamp (priced at €10, £9). The diameter of the lamp holder is considerably larger and so the outer parts would need a larger hole and thus probably require hollowing on the lathe rather than milling with a drill bit. Nonetheless it should be possible to make a floor standing lamp using many of the methods outlined above.

Rich Varney

Important

This project is aimed at those wishing to make lamps for personal use. The Hemma lamp as sold by IKEA is CE certified, but it does not necessarily follow that the certification will stand with the turnings added. Anyone considering selling these lamps should ensure with the relevant authorities that all standards and requirements for selling/reselling electrical equipment are being met.

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IWG National Seminar - Sligo 2014

This year's seminar will take place from Friday 26 September to Sunday 28 September and is once again hosted by the Sligo chapter at the Radisson Blu Hotel. The 2013 seminar was a great success and the 2014 event promises to be even better still.

Demonstrators

The first half of our main demonstrator line up for the seminar 2014 are introduced below:



Nick Cook is a full time production turner producing a wide variety of gift items, one of a kind bowls & vessels as well as work for furniture makers and millwork contractors. He spends much of his time teaching both individuals and groups throughout the USA. Internationally, Nick has demonstrated in Australia, Canada, New Zealand and the UK. He is a founding member of the American Association of Woodturners and has served as vice president and conference coordinator. Nick was named the 12th honorary lifetime member of the AAW. He has written numerous articles for various woodturning publications including American Woodturner, and he worked on the development of the Powermatic 4224B wood lathe, which was released last year. His studio is in the Artisan Resource Centre in Marietta where he also lives with his wife Cathy.

Richard Findley is a professional production turner based in Leicester, in the UK. He discovered woodturning while working for his father as a joiner. Richard makes all types of work to commission from replacement antique components, walking canes, stair spindles, POS display work, prototyping, bowls and platters. It is the variety of work that he loves, never knowing quite what will come through the door next. Richard demonstrates woodturning throughout the UK and Ireland and has demonstrated at the AAW symposium in Phoenix, USA. He also writes a regular column in Woodturning Magazine, having had more than 45 articles published.



A native of Galway, **Ambrose O'Halloran** writes "I began woodturning in 1993 and as well as being a maker, I demonstrate, teach, write, and speak about woodturning in Ireland and abroad. Writing and speaking on woodturning allows me to explore specific aspects of Contemporary Woodturning. Craft always needs to evolve to survive, and in the 21st Century I believe that makers need to think deeply on what it is to be a craftsperson. Without a deep insight into the philosophy of the craft, any maker only possesses motor and dexterity skills. When I demonstrate, besides conveying technical skills and information, I try to bring all my experience of making, teaching, and writing and speaking. They all reinforce each other and help to make me a better maker, a better teacher and most of all, a better student. That's how I describe myself, I am a true student of the Woodturning field."

Our line up of six main demonstrators is completed by Simon Hope, Pascal Oudet and Gabriel Wall, below, who will be introduced in the next Journal.



In addition to our six main demonstrators, there will be demonstrations from local turners and also demonstrations by international turners: Tom Edwards (U.S.A) and Mick Hanbury (U.K.)



Accommodation Suggestions

The Seminar Hotel Address is Radisson Blu Hotel, Rosses Point Road, Ballinac, Co. Sligo.
See page 64 for details of special bed and breakfast accommodation rates negotiated for the seminar.

These special rates are **not** available online and must be booked by telephone (9am to 5pm)
071 919 2418 (+353 71 919 2418 from abroad) or by email maria.kilcoyne@radissonblu.com

Below is a small selection of alternative places to stay in Sligo:

Accommodation	Location	Category	Telephone
Philmar House	Ballinac	3* Country Home	071-9145014
Iorras	Ballinac	4* Country Home	071-9144911
Yeats Country Hotel	Rosses Point	3* Hotel	071-9177211
Serenity	Rosses Point	Country Home	071-9143351
Kilvarnet House	Rosses Point	Country Home	071-9177202
Glebe House	Drumcliffe	Country Home	071-9145074
Kintogher B&B	Rathcormac	Country Home	071-9141755
Benbulbin Farm	Drumcliffe	Farmhouse	071-9163211
Glen View (Eniskillen Road)	Sligo Town	4* Farmhouse	071-9143770
Yeats Lodge	Drumcliffe	Country Home	071-9173787
Seisnaun	Sligo Town	Farmhouse	071-9143948
Glenview –Strandhill Road	Sligo Town	3* Town House	071-9170401
An Cruiscin Lan	Sligo Town	Town House	071-9162857
Glasshouse Hotel	Sligo Town	4* Hotel	071-9194300
Tree Tops	Sligo Town	4* Town Houses	071-9160160
Clarion Hotel	Sligo Town	4* Hotel	071-9119000
Sligo City Hotel	Sligo Town	3* Hotel	071-9144000
Clarence hotel	Sligo Town	Hotel	071-9142211
Teach Eamainn	Sligo Town	Country Home	071-9143393
Sligo Park Hotel	Sligo Town	4* Hotel	071-9160291
Stradbrook	Sligo Town	Town House	071-9169674
Saint Martin de Porres	Sligo Town	Country Home	071-9162793
Chestnut Lawn – Strandhill Road	Sligo Town	4* Country Home	071-9162781
Ben Lodge B&B	Ballinode	3* Town Houses	071-9141407
An Daingean	Sligo Town	3* Town Houses	071-9145706
Best Western Sligo Southern Hotel	Sligo Town	3* Hotel	071-9162101
Stonecroft	Sligo Town	Country Home	071-9145667
Shearwater House	Strandhill	Country Home	071-9168366
Strandhill Lodge & Suites	Strandhill	4* Guesthouse	071-9122122

Seminar Bus Tour

The free bus tour for delegates partners/family will take place on Saturday 27th September leaving at 9:30. This years tour will take in Branley's Yard Farmers Market, Carrowmore Megalithic Tombs, Strandhill, Flying Eagles in Ballymote and shopping in Sligo. More details will appear in Journal 69.

Seminar Competition

The competition for 2014 will follow the same format as in 2013. We encourage everyone to participate in the competition, which is a showcase of the talent within the IWG. Please help us to protect the competition items by heeding the "Please do not touch" signs and reminding others should you see them about to break the rule.

1. Any person attending the National Seminar is entitled to enter 3 pieces into the competition. This includes visitors who are attending as delegates. There are 8 categories in the competition: (1)Under 16's; (2)Under 19's; (3)Novice; (4)Spindle; (5)Segmented; (6)Open; (7)Artistic and (8)Professional. In addition there is an award for the overall winner and a "peoples' prize".
2. A total of 3 items per person is permitted with a maximum of 2 in any one category. e.g. two items in the open and one item in the segmented section. This rule does not apply to the under 16s or under 19s or professionals:- 3 pieces will be accepted in these categories.
3. This competition is a woodturning competition, but the use of colour, texture, metals, gilts is accepted as part of the competition. The use of Ivory is permitted provided that it does not break the world ban on new ivory.
4. Winning pieces from previous IWG National Seminars will not be permitted.
5. IWG members who cannot attend and wish to submit items can do so at a cost of €10 per item. This is to accommodate person's who have prepared pieces for competition and can not attend due to unforeseen circumstances. No fee will apply to the under 16s or under 19s.
6. Entries will be accepted from 2:00 pm on Friday until 11:00am on the Saturday. Please put your entries in early.
7. It is the responsibility of all entrants to collect their items before 2:00pm on Sunday 28th September. The Executive Committee of the IWG will not be responsible for items not collected.
8. A separate competition and display area will be set up for professional turners and demonstrators. It is up to the entrant to define whether he / she is a professional. Members of the RPT will be classed as Professionals.
9. The Executive Committee will select 3 or more judges from the list of demonstrators to judge the competition.
10. Anyone who may have a grievance with the competition, or any other problem should bring it to the attention of a member of the Executive Committee. We will make every effort to resolve the issue. No member of the IWG should approach a judge or judges with a grievance on any decision made by them. This may result in disqualification.

Chapter Challenge

The Chapter Challenge is aimed at promoting teamwork within the chapters of the IWG. The challenge for 2014 is to make a model traction engine. As with previous competitions, the design and implementation are left at the discretion on the chapters. However, the following criteria must be met:

- a) For the purpose of this competition a traction engine is defined as a self-propelled† steam engine used to move heavy loads on roads (not railway), plough ground or to provide power at a chosen location.
- b) The model must not exceed 750mm in length.
- c) The model should be made entirely of wood. However, where the plan necessitates the use of other materials for functional reasons (e.g. a chain for the steering mechanism), this will be permitted.
- d) A copy of the plan used to make the model should be provided with the entry. *Given that this is a team competition, a plan of some sort will be necessary but this does not mean that a pre-published or existing plan must be used. A chapter may choose to draft an entirely new plan or to modify or re-scale an existing plan or use an existing plan unchanged.*

There are many plans and photos available on the internet.

The judging criteria will be as follows:

1. Concept, technical difficulty and use of materials. [20 points]
2. Adherence to plan. [20 points]
3. Craftsmanship, finish and overall impression of the judges. [50 points]
4. Number of turners participating: [10 points] (9 or more = 10 points, 4-9 = 8 points, 1-3 = 4 points)

In the event of a tie the chapter with the greatest percentage of its members involved will win. We would ask that chapters present photographs of the members involved in the project.

† **Note:** While the model should be of a traction engine - the model itself does not need to be self propelled.

Use this form to book your IWG Seminar 2014 place at the Radisson Blu Hotel, Sligo
Please note that prices have been maintained at 2012/13 levels

NB: Seminar starts at 2pm on Friday 26 September and finishes at 4pm on Sunday 28 September 2014

IWG Membership No: _____

AWGB /AAW Membership No: _____

Chapter: _____

*if applicable (IWG member rate applies to

Name: _____

members of AWGB and AAW).

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Fee rate	IWG Member*	Non Member	OAP IWG Member*	OAP Non Member	Student (this rate does NOT include meals)
Full 3 day Seminar (all meals included)	£166 / €190	£176 / €200	£156 / €180	£170 / €195	£83 / €98
Friday Only (not including evening meal)	£44 / €49	£53 / €59	£34 / €39	£44 / €49	£20 / €25
Saturday Only (not including Gala evening meal)	£83 / €98	£92 / €107	£73 / €88	£83 / €98	£43 / €49
Sunday Only (not including lunch)	£44 / €49	£53 / €59	£34 / €39	£44 / €49	£20 / €25

Daily Rate prices include:

Friday Afternoon Tea / Coffee
 Saturday Morning and Afternoon Tea / Coffee plus light lunch
 Sunday Morning Tea / Coffee

Additional Meals: All extra meals must be pre-booked below. This applies to delegates attending one or two days only, all student delegates and to non-seminar participants.

Meal	Quantity	Cost	Total
Friday Night Dinner		£24.50 / €28	
Saturday Lunch (Soup and Sandwiches)		£9 / €10	
Saturday Night Gala Dinner		£35 / €40	
Sunday Lunch		£16 / €18	

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

Signed _____ Date ____/____/____

Please send completed Booking Form and cheque to:

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

NOTE: All of the above EXCLUDE accommodation



Martin Wilson makes a Three Tier Cake Stand

Peter Lyons describes Martin Wilson's procedure for making this neat project as seen at the Ulster Chapter meeting at the Woodshed in January.

For this project you need; a base, 6" x 1", 3 shelves for the cake stand, 1" x 8", 9½" and 11". The spindle is made from a piece 1 ½ x 1 ½ x 13". The wood you use is up to you. Cherry, Ash, Sycamore, Oak, Fruitwood, whatever you choose. You also need a Lazy Susan bearing. The size of the Lazy Susan determines the size of your base. The 6" dia base will take a 4" bearing.



Martin with an overview of the project



Making the jam chuck

Martin started his demo by making a jam chuck from a piece of scrap. He drilled a hole in the piece of wood, then threaded the hole so that it fitted onto the screw thread of the lathe. He then screwed the piece of wood onto the spindle of the lathe.



This tap matches the lathe spindle thread

Onto this piece of wood he cut a spigot, 7/8" in diameter and 1" long. He made a saw cut down the middle of the length of the spindle to accept a wedge.



The three shelves

Martin drilled a 7/8" hole in the centre of each of the two largest shelves. He drilled a ¼" hole in the smallest shelf.

Taking the base, he mounted it on the spindle and drove in a little wedge to jam the base onto the spindle. This effectively held the base in place for turning. Martin trued up the edge of the base and then faced the bottom of the base so it was true, slightly concave finish.



The shelf is wedged on to Martin's jam chuck and can now be trued up

He turned the base on the spindle, removing the wedge to let the shelf be turned, and trued up the top of the base.



Fitting the Lazy Susan bearing

He then cut out the top of the base to receive the Lazy Susan bearing. He rounded off the top edge of the base to his liking. Before taking the base from the lathe, he secured the Lazy Susan to the base and drilled a hole through the base, to line up with the hole in the plate of the bearing. This hole will enable him to secure the stand bottom shelf to the Lazy Susan by putting a screwdriver through it.



Working on the large shelf

Martin then did the same with the large shelf, mounting it on the wedged spigot.; he finished the top off flat and turned it on the spigot. He shaped the bottom also making a recess for the Lazy Susan bearing.

The other two shelves were also shaped this way, without the recess for the bearing. The shape of the shelves is open for the woodturner to design to their own design. Plain and flat or with a little rim around the top of each shelf. The wedged spigot needs to be reduced to $\frac{3}{4}$ " to accept the top shelf.



Martin describes the elements of the spindle

Martin removed the jam chuck from the lathe and fitted the spindle between centres. He brought it to the round, marked out where he wanted the shelves to be in the finished stand, and brought those parts of the spindle to the correct size. $\frac{7}{8}$ " for the bottom shelf and $\frac{3}{4}$ " for the top shelf to fit through the shelves.



The spindle is turned

He then turned the spindle to a good shape with beads and coves to embellish the turning. This is done to the design of the turner.

The Lazy Susan bearing is fitted to the bottom shelf, using the hole that was drilled in the base to allow the screw and screwdriver access. The spindle can then be fitted and glued into the bottom shelf. The middle shelf and the top shelf can then be fitted and glued. If the turner desires, an extension or a ring can be made to fit the top of the spindle to act as a handle for carrying the cake stand.

If the turner has an adjustable chuck with a set of pin jaws that will take the $\frac{3}{4}$ " top shelf, the need to make the wedged jam chuck is not necessary.

Peter Lyons



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Woodturning Judging Guidelines

Both entering and judging competitions is a great way to improve your turning but for those starting out it is not always clear how competition items are or should be judged. In this article Jim Stevens suggests an approach to marking and some things to consider when judging.

Speaking as a novice and hobby turner, I found the article on Woodturning Demo Tips (Journal 67, page 29) very helpful, particularly as I have recently given some demonstrations at Ulster chapter meetings. Such tips help to encourage others to demonstrate. Judging is another job which I find challenging. I have done it jointly with the demonstrator of the day on a couple of occasions recently in our Chapter. Just making subjective decisions is one way of doing the job but I feel may not be the fairest to either judges or competitors.

Entering chapter competitions, never mind National competitions, can be daunting, particularly for new members. How does a new member come to know what the “experts” are looking for if nobody gives them guidance? I have had a look at what some other woodturning clubs do, from information they have on their web sites. Some clubs have found that rather than building a spirit of encouragement, competitions can be a source of contention. To avoid the latter, some clubs have proposed guidelines, both for judges and competitors.



Judging can be a tough job

Based on the ideas of others, I have synthesised the set of guidelines below. The five categories for appraisal are Design, Workmanship, Difficulty, Finish and Aesthetics. The distribution of marks within each category can vary and indeed maybe should vary depending on the subject of the competition. I hope that this article will get discussion going in Chapters and give encouragement to members to both enter competitions and get involved in judging.

In this marking scheme, points are awarded in five categories, design (20 points), workmanship (30), difficulty (20), finish (20), and aesthetics (10), making a total score out of 100 points:

Design has 20 points and covers the following:

- *Originality - did the turner design the article or modify someone else's design?*
- *Balance - is the item balanced and, for example, the base is not too big?*
- *Proportion - has the Golden rectangle been taken into account?*
- *Detail placement - is detail used to separate sections and not just for decoration?*
- *Thickness - does the thickness of the walls suit the design?*
- *Wood selection - does the wood suit and enhance the item?*
- *Flow between sections - does the profile of the item flow without sharp changes?*
- *Enhancement - does the enhancement add to the design and bring out a certain feature?*

Workmanship has 30 points and covers the following:

- *Smooth profile - do you feel any bumps, dips, groves?*
- *Precise details - is the detail sharp and not sanded away?*
- *Filling of defects - is the filling suitable and not obvious?*
- *Identical entries - is each of the pairs identical?*
- *Grain alignment - if the grain is a feature is it in line?*
- *Enhancement - is the enhancement done neatly and precisely?*

Difficulty has 20 points and covers the following:

- *Wood - how difficult is this wood to turn?*
- *Chucking - what skill is required to hold the item?*
- *Delicate pieces - has a delicate piece been turned or segments cut accurately?*
- *Bottom - have all signs of chucking been removed and the bottom finished properly?*
- *Assembly of components - how hard is it to assemble the components accurately?*
- *Glue lines - are all glue lines even and not raised?*
- *Large versus small - a perfect large item can be more difficult than a similar small one.*
- *Turning through a small hole - it is more difficult to turn and finish through a small hole.*

Finish has 20 points and covers the following:

- *Suitability - is the finish fit for purpose?*
- *Feel - is the surface fine, smooth and pleasant to touch both inside and outside?*
- *Evenly applied - is the lustre even and without runs or patchiness?*
- *Heat cracks - is there any sign of heat cracks caused by sanding?*
- *Torn grain - has all torn grain been removed?*
- *Sanding marks - Have all sanding and polishing marks have been removed?*

Aesthetics has 10 points and covers the following:

- *Visual impact & wow factor - does the article catch your eye?*

Jim Stevens

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Chapter News and Reports

Cork Chapter



Lorcan Dunne

The entire membership of the Cork Chapter of the I.W.G. were deeply distressed to learn of the death in late January of Lorcan Dunne of Blackwater Woodturning outside Kenmare, Co. Kerry. Lorcan was one of those actively involved in establishing a great bond between our chapter and the Kerry chapter. Only a few months ago he and his wife, Anne, hosted a wonderful demonstration for about 25 of our members at his workshop in Kenmare. We will all sorely miss him but not, of course, even close to the way Anne will.



Lorcan Dunne

We offer our deepest sympathy to Anne, Lorcan's family and his many friends.

A.G.M.

Despite the bad weather we had a very successful A.G.M. at our usual venue in Toghher. There were very good discussions and decisions made for the year ahead. There are a few changes of personnel. John Ahern remains as Chairman but Mick Bouchier replaces Charlie McCarthy as Hon Secretary. John O'Shea continues as Hon. Treasurer and Ger Hennessy takes over as

Competition Secretary, a position he filled with great distinction a few years ago. Michael Pattwell is again the P.R.O. with the added duties of Editor of the web site and Chapter Journal.

All members of the outgoing committee were re-elected with Peter Manning also elected.



John O'Shea (Treasurer), John Ahern (Chairman) & Mick Bouchier (incoming Secretary)

As we leave the old year and enter a new year I think we can say that 2013 was a good year for the Chapter. We had great attendances at the workshops and we were never without demonstrators to fill those workshops. We had a great seminar and a large number of our members attended the National Seminar in Sligo.

Our member, David Lee, brought us great honour and pride during the year when he won out at Gorey and again at our own Cork Chapter seminar in Middleton. He then topped it all by winning "The Peoples' Choice" in Sligo.



John Ahern chats with David Lee

Our Chairman, John Ahern, proved he can turn as good as he can talk when he won the perpetual trophy for the highest points from the monthly competitions.

Probably the greatest tribute that can be paid to the Chapter is to see how



Outgoing Secretary, Charley McCarthy, presents John with the perpetual trophy

several members who entered items in the lower grade competitions have progressed throughout the year and some from 'Beginners' are now well on their way to impressing in 'Intermediate' and those in 'Intermediate' are well on their way to making waves in 'Advanced'.

We were sorry to lose Charlie McCarthy as our Hon. Secretary and we thank him for his tremendous service. Similarly Seamus Healy who did great work as Competition Secretary. We know, however, that their replacements will also do a great job.

Our friendship with our brothers and sisters in the Kerry Chapter went from strength to strength this year and we rejoice in that though, as mentioned above, we feel deeply the loss of our friend, Lorcan Dunne.

Meetings

We finished off the year with a visit from our national Guild President, Willie Creighton and this has strongly cemented our sense of belonging within the whole guild. Willie first made a beautiful ceiling centre-piece. This was followed by a rundown on the various cuts and tools used in spindle turning. He put those into practice then by making a very pretty bud-vase.



Willie Creighton, sorting a problem with the Chapter's "Mr. Fixit", Dave Lee

Willie has an excellent style demonstrating and fully explained every tool he used and every cut he made. Thanks for coming Willie and for a great demonstration from which we all learned something.

We are forever grateful to the management of the community centre at the old school in Togher and to the work Marea Power does as our liaison with them. We couldn't exist with the strength we have without them.

Competitions

Since the last issue of the Journal we had only two Chapter competitions. The competition for November was for a natural-edge bowl and the results were - Advanced: 1st David Lee, 2nd Peter Manning, 3rd John Ahern; Intermediate: 1st Jim Donovan, 2nd Hugh Garret and 3rd Michael Pattwell; Beginner: 1st & 2nd Brendan Griffin, 3rd P. J. O' Brien.



Some of the natural edge bowls from November

The January competition was for a bud vase. The judges were Padraig Mac An Fhailigh, our host and Charley McCarthy. The winners were - Advanced: 1st Peter Manning, 2nd Ger Hennessy and 3rd Brian McAdoo; Intermediate: 1st Marea Power, 2nd Brian Goulding and 3rd Hugh Garrett; Beginners: 1st Joe Kennedy.

Could I remind readers again that the Cork Chapter now has a Facebook page in addition to our website (Google search "Cork Woodturners" and you should find both) and would be delighted to have any I.W.G. members from any or all chapters visit.

Michael Pattwell

Craobh Cúig Déag

CRAOBH CÚIG DÉAG

May I begin this article by wishing you all a very happy new year. January has been and gone and we now await the start of spring and hopefully brighter and longer evenings.

November

We had a brilliant turner by the name of Yann Marot who enthralled us by making a textured box from spalted beech. It wasn't so much the box itself but the methods he used to design and make it. During the course of the evening Yann demonstrated his skill as a turner and it was a pleasure and a privilege to watch, listen and learn from him. All those who attended the evening left with a great impression of being entertained by one who is so skilful.

The textured box was to become our competition piece for our January meeting, more on that later.

AGM

Looking back to December, we again held our AGM in a local Hostelery in Blanchardstown and as in previous years we invited the wives and/or girl friends also. This type of meeting was an inspired idea by the committee some years ago and it goes from strength to strength, it is a super way to end the year and to also announce the winners in the turner of the year competition. Our Chairman Joe Laird reported on the years events and then we saluted our winners for "Wood turners of the year". Congratulation to both Bernard Cassidy who was first, Tom Markey second and Conor Regan third. We had a great night and many members were able to stay on and enjoy the food and refreshments which were made available. All our members have now been accounted for and are all ready planning this year's party (sorry AGM). We had 90% of our members present and this certainly works for us.



Yann Marot demonstrating in November

As is customary the committee stood down and a new committee was then elected. Having served as Chairman since Craobh Cuig Deag was formed our outgoing chairman Joe Laird confirmed he would not seek another term on the committee and Eugene Sweeney was nominated and duly elected as chairman by all those present. Eugene then thanked Joe for his service and commitment to the club. The balance of the committee comprises Mick Tigue (treasurer), Peter Davis (secretary) together with Richard O'Farrell and Bernard Cassidy.

January

Our first meeting in January saw a very good turnout and Joe Laird demonstrated his square bowl. As always when Joe demonstrates he makes this look very simple and as this is the competition piece for February we are all now finding out just how simple it is. The competition piece for our November meeting (textured box from spalted beech) was won by Tom Markey (experienced) and by Naish O'Reilly (beginner), congratulations to both of them.



Some of Yann Marot's turnings

Peter Davis

Our December competition piece was a three tier cake stand, very appropriate coming up to Christmas. Our demonstrator for the night was Martin Wilson, who also chose to demonstrate a revolving 3-tier cake stand.



Martin Wilson with his cake stand

The base and tiers were made of oak, the spindle was mahogany. The base and bottom tier were turned first with a recess to receive the lazy Susan. Next came the middle and top tiers. Lastly came mahogany spindle, narrow at the top and wider at the bottom. This was carefully planned so that the bottom tier was able to slide down the spindle and sit at the base. The other tiers with progressively narrower centres were fitted in the same way. Then came the test – it worked! Thanks to Martin for a very clear, step by step demonstration. Competition results were: First, Tom Burke; second, Pat O'Malley and third, Martin Wilson.



The cake stand competition winners

January

The beginning of the new year, January, also heralded a new beginning for Sean Foody who demonstrated for us for the first time. He achieved a lot in his first demonstration by turning three



Sean Foody demonstrating

different items. First he turned a handle for a wine bottle stopper. Second and maybe connected he had the novel idea of turning a wooden base for a wine glass. He said, "These proved to be very popular". Finally, he turned a handle for a letter opener. This handle was turned from Corian, which is extremely hard and is very severe on turning tools. Great care must be taken while turning, so as not to knock chunks off the blank. Thanks, Sean and well done on your first demonstration.



The winning clocks in January's competition

January's competition piece was a jeweller's clock. Excellent pieces were exhibited. The winners were: in joint first, Ian McDougal and Michael Horkan; Second, Pat O'Malley.



More clocks from January's competition by (clockwise from top left) Eamon Brennan, Martin Wilson, Tom Burke and Noel Grogan

Sean Byrne



AGM

The November Cross-Border Chapter meeting was our 2013 Annual General Meeting. The Chairperson Joe Cunningham opened the meeting, by welcoming all of the members present. Following this introduction, Joe invited the Honorary Secretary Séamus McDermott to read the minutes of the 2012 AGM.



November competition entires

The Honorary Secretary then moved on, to give his report for 2013, outlining that our chapter had another very successful year, in that we had a number of highly acclaimed demonstrators for our chapter meetings, and that we had no difficulty in recruiting demonstrators from within our own chapter membership. We also had a stand at the local Tydavnet show this year; our stand attracted a lot of interest from the show participants. He also stated that it was very heartening to see a number of new members joining our chapter recently.



More competition pieces from November

Séamus also informed the meeting that the chapter challenge, which continued at every meeting, was also a great success. Every member will have learnt some new procedures and techniques from the competition, which will continue their learning into the future. The Secretary concluded his report by thanking the outgoing officers and committee for their cooperation, dedication and work throughout the year.



Anthony Keenan winner of the Beginners section of the 2013 challenge with Hanspeter Bodmer and Harry Emmerson at the Annual Dinner

The Chairperson then invited the Honorary Treasurer, Jim Kelly, to give his financial report for 2013; in his report Jim outlined all of The Cross-Border Chapters financial transactions for the year. With his report Jim also outlined some suggestions, which he had to increase our chapter's revenue stream for the year, so that there would be additional finance to invest in new equipment and materials. Copies of the Secretary and Treasurers reports were distributed to the members present. All of the reports were approved and adopted.

Our Chairperson, Joe thanked all of the committee members for their work throughout the year, and in particular thanked Minnie Emerson for providing the catering, at all of our meetings, also all of the members for their attendance and participation during the year. The Chairperson then moved on to the next item on the agenda, which was the election of officers. Joe informed the meeting that he would not be seeking re-election as Chairperson. The Secretary, also informed the meeting that he was also standing down from the committee, Joe and

Séamus have both given outstanding service to our Chapter, all of the members thank them for all their work on behalf of the Cross-Border Woodturners. Moving onto the next business on the agenda, this was the election of Chapter Officers and Committee members, the Chairperson invited Tony Keenan to chair the meeting, for the election.

Chairperson elected for 2014 was Harry Emerson and Honorary Secretary Terry Murtha, all the other Officers and Committee members were re-elected as previous.

The members continued to have discussions regarding a number of items. Consequently we had no time for our planned demonstrator Jim Kelly, Jim had intended to demonstrate the turning of an inside-out Christmas decoration, including all of the work that is involved in making this type of piece, this would have been a very interesting project, especially coming up to Christmas. The chapter challenge for November had and three different items: Beginners: Bell, Intermediate: Onion top Box, Advanced: Nativity scene. Over a number recent meetings the chapter challenge have been in a different format. In that each category of woodturner (Beginners, Intermediate and Advanced) was given a particular item to turn. In 2014 this competition will revert back to being a single type turning: in that every member turns the same type of item, according to their individual skills.

Annual Dinner

Saturday evening 25th January, was the occasion of our Chapters Annual Dinner, the dinner was held in the Westenra Arms Hotel; in what has been the practice for a number of years, the dinner has been held after Christmas, as this has been more suitable time, for most of the members. The Chairperson welcomed all of the members and their wives to the dinner. And on this occasion we had the particular



January's competition

pleasure of welcoming as our special guests Hanspeter Bodmer with his wife Monica, Hanspeter was one of the founding members of the Cross-Border Woodturners, and our first chapter secretary, Hanspeter also served for a period of time, as the editor, of the Journal of the Irish Woodturners Guild, and it is largely due to his expertise and organisation skills, that the Cross-Border Woodturners are still carrying on the excellent woodturning work, that he and the founding members establish.

Following the dinner, the chapter challenge, competition took place; the rules for this competition were that one piece of timber measuring 120 x 50 x 50 would be used by each member to create an item of their choice, this turned out to be more difficult than it initially appeared to be, because of the size of timber used. One of the more important events of the evening was the woodturners of the year competition, for 2013. The Chairperson and Hanspeter presented the winners with their prizes. The overall winners were: Advanced Thomas McMahon, Jim Kelly intermediate and Anthony Keenan beginners.



Jim Kelly is presented with the award for winning the intermediate section of the chapter challenge by Hanspeter Bodmer and Harry Emmerson

Eugene Mc Adam

Dolmen



Having missed the last couple of journals for various reasons, we, at the Dolmen Chapter have a lot of catching up to do!

November

We held our annual AGM mid-November and after the usual allotting of positions, a number of decisions were taken. The feedback from a number of new, less skilled members was that we take things back to basics. From that information, the decision was taken to hold a hands on practical workshop that would encourage everyone to get involved. Our AGM proved to be a highly successful meeting indeed, and a big thanks to all who made the effort to attend.



Gerry Doyle gets tuition from Arthur Dawson

We came together on the morning of Sat 30th November, at Arthur Dawson's house. Arthur is a well renowned woodturner in the southeast and midland area as we all know. His first project was to put a piece of yew branch between centres. He then proceeded to turn down a tapered foot mount to hold this piece of timber in the chuck.



Within 5 mins of Arthur's expert guidance Gerry was then wood turning and making shavings on his own.

Arthur went on to show one of our very keen members, Gerry Doyle different uses for different chisels.



Chairperson, John Murphy attentively supervises over Johnny Hutton's shoulder.

On the main lathe in Arthur's well equipped workshop, another senior member, Johnny Hutton, was demonstrating the turning of a small salad bowl from a piece of spalted beech. Johnny also pointed out chiselled edge angles and patterns—their importance and uses.

Arthur went on to demonstrate a natural edge mushroom from a yew branch to the attendees, including some members of the "Carlow Men's Woodshed" who have set up a lathe in their workshop for their members.



Visitor from the "Carlow Men's Woodshed", Jim Fanning (left), removes his glasses in awe at Vincent Murphy's spalted beech platter!

A huge thanks to Hazel, Arthur's wife, who provided us with a fabulous delight of refreshments. As usual her delicious apple tart went down a treat - Arthur says it's not the pastry but HIS wonderful home grown apples!

There was a great turnout for our November meeting and looking forward to the next, which will take place on the last Saturday in January.

David Geoghegan

Down



Hip Flask

The November meeting was a demo by Eric Turner. Due to the imminent approach of the festive season, he had decided to make a hip flask. The members welcomed this idea, although most felt that the flask designed by Eric would be too small for their personal use.



Eric Turner works on shaping the hip flask

He started with a rectangular block of pine, which he had pre-drilled approx. 1/2" deep on each face. He mounted the block lengthways between centres and turned the neck of the flask and a chucking point on the base. He also turned the shape of the flask, while leaving the front and back of the flask flat. After sanding, he drilled a hole down the neck of the flask to the end of what was to be the hollowed-out section using a Forstner bit.



Eric sanding the bottom

Next Eric remounted the piece using the pre-drilled centre as a chucking point and hollowed out the centre of the flask. Then he mounted the flask on a jam-fit chuck to clean up the base. Finally, he made two discs to fit onto the front and back faces to



The Completed Flask

seal the flask and a stopper to fit the neck, all from mahogany.

This description is of how Eric said the flask should be made. However, he needed three attempts to complete the body of the flask, as the wood fractured on the first two occasions as he drilled out the centre! This provided great entertainment for the Down Chapter with many comments on the



George Beatty tries on a burr Oak hat while Archie Bingham discusses the flask with Tony Rea

reluctance of a Ballymena man to spend money on decent wood rather than using bits of waste wood for demos! By the third repetition, Eric's turning speed was so high that it was difficult to follow the different steps in the sequence! It is wonderful to see what a real master turner like Eric can do under pressure. Afterwards we enjoyed our usual excellent supper provided by Lorraine.



Hugo King watched by Jim Coburn

The Christmas meeting was a hands-on session for making Christmas decorations and presents. Frank Fox gave his usual master class in turning baubles for everyone. Our new members were encouraged to try their hand at making Christmas trees and angels. Several other members, who were on their wind



Ian Watts turns with advice from Eddie Gorman

down to Christmas, preferred waiting for Lorraine's usual great supper to doing any real work themselves.



Mike Clarke turning a Christmas tree

The January meeting was another hands-on session with members were producing turned items for charity, using burr oak supplied by Archie. Unfortunately, Ricky, our photographer wasn't there so there are no images for this event.

Una Cole

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Dublin

October
Pat Walsh



Pat's interest in pendants was initially fired by watching Gary Rance at a national seminar. One of its appeals he mentions right away: 'You can use any little scraps of wood.' Apart from effective techniques, virtually everything related to what the finished item looks like or feels like, is a matter of personal choice. That said, convex backs and faces and off-centre engraved effects are very popular.

Pat begins in production mode by chucking a piece of round burr elm, sufficient for about five or six pendants. This is partially parted into the individual blanks, leaving a 'shaft' of wood which for now, keeps them all as one piece. Firstly, the diameter of the whole piece is reduced to what seems pleasing. The principal tool used is the bowl gouge. As each blank is exposed it is turned to a gentle convex profile. This will be the back of the finished item.



Pat Walsh

For final tooling, Pat uses a negative rake scraper with a very light touch. Each blank has to be finished completely before being parted off and set aside.

Sanding starts at 120 grit going down to 400. Finish could be sanding sealer and friction polish or clear lacquer. He speaks highly of an Australian product called Shellawax. Use the thinnest available parting tool for parting off. Each successive exposed surface is faced off, sanded, finished and parted off in the same way.

Pat now mounts a lovely piece of rippled maple and works on it as above. This is where it is wonderful to watch demonstrators who have been around the block! Pat removes two jaws leaving only two jaws in his chuck. The jaws hold the jig much in the attitude of a dog with a bone.

The actual jig he describes as 'simplicity itself'. It consists of a rectangular piece of timber about 150mm long at the centre of which is a shallow recess of suitable diameter to accept the half completed pendant blanks. With this method, off centring is no problem, but stay alert! You'll be working very close to two spinning wood ends which could make short work of your knuckles!

Pat uses a form of double sided tape which contains foam between the two adhesive surfaces. The tape is applied to the jig first-about four pieces. Make sure to compress them onto the jig. Next, press on the pendant. This operation leaves virtually the full thickness of the pendant sitting proud of the jig. It is now possible to work on the front face and edge of the pendant. Of course such a hold will not withstand heavy handedness, so an extremely light touch is called for. A small hole might be drilled near the rim through which to thread a thong or string for wearing the item.

Pat now moves on to off-centre engraving. As ever, the only limit here is the turner's imagination. Perhaps it might take the form of one or more arcs, either concentric or on opposite sides of the centre. To give sharpness to such a feature, a point tool or small spindle gouge ground to a point would be ideal.

So, the pendant is in the jig, offset as required, with the toolrest at right angles to the lathe axis. Some masking tape is put on the tool rest and the jig rotated to ascertain the desired position of the engraving(s). Mark the tape at the point(s) of cutting. In this way you can be sure the tool is entering the wood at the appropriate place(s).

Pat suggests highlighting such features, say, with brush-on gilt. Finish by spraying with a couple of coats of lacquer followed by crystalline wax. With the maple referred to earlier, Pat creates a pendant containing an off centre hole with gently curving rim. He reminds us how the jig can be articulated in two other planes in relation to the face of the chuck, increasing the variety of effects on the finished article.

Well, Pat certainly provided us with a most interesting and educative morning, full of practical ideas and encouragement. Thanks, Pat!

December - Joe O'Neill

Last year at the pre-Christmas demo, Joe wore his Santa hat. This year he 'produced' an old red Fez-with-tassel, reminiscent of the late loved Tommy Cooper.



Not like that. Like that!

And so to business with Joe's project - napkin rings and a holder. Joe had already completed four napkin rings so he turned the final two for the demo. He puts up a spindle about 225mm (9") long. This is a mandrel to hold each ring-blank for shaping. From about the mid-point it tapers out toward the headstock so that it provides jam-traction. He recommends drilling the ring-blank before rounding to reduce the risk of splitting. The diameter of the hole will be such as to accommodate a linen napkin firmly. He prefers the profile of each ring to differ from its fellows (well-meant cries of 'copout!' from the floor!).

Having strung on a ring-blank Joe rounds it with the roughing out gouge. Obviously it is essential to traverse toward the larger end, or traction will be lost completely. The overall outer diameter of the ring

should be consistent among all the rings, so keep a callipers to hand and check both ends of the ring, as the eye will tend to follow the taper! "Don't be aggressive with it," advises Joe. Somehow I was not surprised when he produced a boning knife to clean up the ends!



Ring spindle, Spindle ring

The first profile is two half-beads with a cove in the middle. Sanding would now be done before the ring is removed from the mandrel ("wind" it on one way and off, the other.) To form the second ring he produces the Sorby Spindlemaster (Mixed feelings from the 'congregation'). The business end of the tool is in effect a fluteless gouge. So, is it really a scraper? Joe likes it.

At this stage he shared with us an enigmatic anecdote about a pig... (Tommy Cooper lives!) The profile of the second ring is two coves each side of a bead. For sanding the inner surface of the ring, Joe mounts a slotted spindle in which the abrasive is housed then wrapped around. The ring itself is hand held. He cautions not to apply finish to the inside as it may become slippy and compromise the function of the item.

Joe then turned his attention to the vertical pole around which the six rings will be stacked. Other than practical considerations, such as that this must be longer than the height of the stacked napkin rings, every aspect of dimension and design is for personal choice. Joe's blank is about 300mm (12") long by 38mm (1½") from ("Recycled an old bank"!! Now there has to be a joke there!). The spindle is turned to a uniform diameter with an ogee type finial on the topmost 38mm (1½"). On the bottom end a tenon is formed for insertion into the base.

The blank for the base is a piece of mahogany about 100mm (4") by 38mm (1½"). It is held on a screw chuck. Face and edge are cleaned up and levelled off, and a tenon formed at the tailstock end. The piece is now reversed to shape the profile. This becomes a slight ogee, reflecting the finial on the upright spindle.

A hole is drilled to take the spindle tenon. Be very cautious as you near the required diameter when fitting. If it turns out loose, Joe suggests making a few light cuts with the skew to raise some grain and provide a useful key for adhesive.

Thank you Joe, for your demo and your seasonal jollity.

January – Peter Mulvaney

About a year ago, Peter received a commission to produce multiple varied turnings for a model of a 7 storey Georgian style bank to be built in Qatar. The skills involved here are akin to those of jewellery making. Unsurprisingly, most of the turning tools used were quite small.

He puts piece of sycamore, about 13mm (½") square x 200mm (8") in O'Donnell jaws. Making multiple items, Peter has an eye to consistency in measurement. Consequently he has a whole range of spanners, modified to provide rapid spot-on sizing. I also note his use of some of these for lengthwise marking, which is achieved by pressing one side of the spanner horizontally on the end-face and making a circumference mark with the other.

He also uses a plate of aluminium drilled to various diameters, with which he 'extrudes' (Peter's word) spindles down to the required diameters. When 'time is money,' accurate rapidity is valuable. Shaping of spindle profiles, for example when turning a balustrade, also involves 'eyeballing' with the skew!

The parapet of the model has on it a number of decorative urns. For these, Peter first removes the small jaws from within the O'Donnell

jaws and mounts a blank of 38mm (1½") square x 75mm (3"). He changes to a shorter toolrest and applies a piece of masking tape to it. On this are placed critical marks, according to the urn profile (which in essence is an ogee bowl on a stem-and-pedestal, incorporating various coves, beads and fillets).

He uses a large roughing-out gouge to round the blank off. He then squares off the end with the skew, cautioning to tilt it away from the vertical and so avoid a catastrophic catch!! If toolrest height is critical, his tip is: "Make a sleeve that you can slip over the toolpost when required. "The less the number of steps in a process the better". The bowl shape, plus beads and coves, involve a nice, controlled rolling of the skew. The inside of the bowl merely needs to be dish, not hollowed.

After the break, Peter made a coat rack: Begin by turning four (depending on the length of your rack) pegs. In profile these consist of a dome head which is cut in at 90° at the bottom point, with a gently curving concave stem and a final tenon for mounting to the backplate. Peter favours the steb centre drive because it cuts out a number of mounting steps and allows him to remove and mount pieces without stopping the lathe.



Peter Mulvaney demonstrating in January

The main tool here is the roughing out gouge (the 'D' tool also works very well). Place the fingers over the flute to deflect shavings away from your face! The gouge on its side is capable of giving a skew quality cut. Sizing, as ever, is confirmed with the 'spanner' method. Axial measurements are marked with a

template on to some masking tape on the toolrest. The pegs are sanded down to 320grit.

For the back/mounting plate, Peter uses three pieces of slat, salvaged from an old bedstead. These are laminated with double sided tape. In addition a countersunk hole is drilled at either end. This serves to hold the three pieces strongly. Also they are the mode of attaching the backplate to the wall when mounting.

The required number of equi-distant holes for the peg-tenons are most simply drilled while the blank is still unrounded. A pillar drill is ideal for drilling at right angles but this can also be done on the lathe. For this method, Peter uses just two opposite flat chuck jaws with two semi circular wooden pieces attached. The piece to be drilled can then be lined up accurately, and moved laterally as desired, with a Jacobs chuck and drill bit in the tailstock.

This piece is rounded with the spindle roughing gouge. He

encourages everyone to try and become ambidextrous! It really can help at times, and makes life safer for knuckles! The ends are rounded off. Peter fashions a number of beads as a decorative feature.



Prising apart the slats

All that remains is for the three slat-pieces to be prised away from each other (sounds simple, but what an ad for double sided tape!) Now the peg-tenons are glued into the holes. Both outer slats mean you can have two wall mountings for the price of one.

In truth the clock is against a very busy Peter at this point, but he insists on including 'bodhrán sticks' on the menu (I believe they are called 'cipeens')

Well, I'm glad Peter did this, because it gave us the opportunity to see an acknowledged master of the skew working on quite a long, very slender spindle indeed. The challenge is to avoid centrifugal flexing which is going to leave you with a mock up of a gigantic cotton bud! Peter has the toolrest high and close to the work while the fingers are around the spindle and the thumb presses forward on the tool. His answer to spiralling? "Slow down the progress of the tool along the wood".

He ends with a thoughtful quote from his one time mentor, the late Tom Newman: "*Some things are better than others, While some things are better FOR others*".

To me that's saying that while we need to learn from each other, ultimately we need to develop our own individual ideas and ways of working. How true. Peter, a sincere word of thanks for a really light hearted and informative morning.

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Robert Sorby





November

Joe Laird was the demonstrator for the November meeting. His piece was a Celtic inspired chalice which he originally created for the High King of Ireland Festival.

Joe firstly took a piece of birch, he suggested using a bland boring piece of wood as the grain would be nowhere to be seen after all the finishing methods he was to use. Using a spur drive he rounded the piece off and made a spigot for the chuck. The base of the chalice needs to be at least the same size as the bowl to ensure that the finished chalice will be stable. Using a roughing gauge the main outside shape of the chalice was formed leaving a healthy 1' to 1.5' piece for the stem. This is needed to provide strength as the bowl part is finished. The outside of the bowl is then finished off with 150 grit sandpaper, sanding with the grain if needed.

Joe then performed his magic with two different size texturing tools, using them as you would a scraper, on a slow speed, passing once with the tool rest 2' from the piece. He then used punches to decorate and emphasised that it was important to not to attempt to be symmetrical unless you intended Joe Laird to be exact. Another light sand is given to remove the hairy bits. The piece is then brushed out to remove any stray fibres or dust. An air spray or diffuser with black spirit stain is then used to get an even black colour on the piece. This was followed by the application of guilt cream with the fingers taking care not to get any into the textured bits. Finally an acrylic sealer is used to finish the outside of the bowl.

The inside of the goblet was then hollowed out Joe Laird by first drilling it out with a Forstner bit and then using a pull motion with a bowl

gauge. after sanding to 320 grit. This time it was coloured red and was not textured as above. Since the outside had been sealed any spill over to the outside of the bowl can be simply wiped away. A lacquer is used to give a high gloss finish over the red colouring.



Joe Laird

Before finishing off the stem and base a small bead is turned to separate the finished bowl and the stem. This has the added advantage of the sound of the texturing tool letting you know when you have reached the bead. It is then shaped, coloured and textured as the outside of the bowl

The foot of the chalice is shaped, coloured and textured as the outside of the bowl. A small rosette is then turned to the same diameter as the Forstner bit and is attached to the inside of the bowl.

December

Joe O'Neill gave the December demonstration. He showed us how to make napkin rings, (presumably for the Christmas Dinner table). All present filled themselves with Toms feast that was laid out for us. Cecil provided us with mince pies, however with all that festivities and merriment we didn't get a report written up! The bumper Christmas raffle gave most of these present something to bring home. There was a smaller than usual turnout for the competition (everybody was making presents!). A great relaxing afternoon was had by all.

January

We had a very good turnout for our first meeting of the year and the demonstration was given by William Edwards. Williams background in woodwork is extensive having taught in Bolton St Tech for a number of years, giving courses in joinery and woodworking machinery. He chooses to show us the workings and use of the bandsaw, a machine all woodturners need to be proficient in the use of.

He started by opening up the casing and showing us the various parts that guide the blade, the wheels that turn the blade and of course the blade itself. He explained about the different types of blades and their uses, wide for rip cuts narrow for curves and circles. The blade he used was a twelve millimetre skip tooth which is a general purpose one suited to what he was demonstrating.



Willie Edwards

The next part was the cutting itself, using it to rip and crosscut and he put much emphasis on safe use always using a push stick and guides when possible. The last part was on jigs and guides and very good tips on their uses. He showed us a jig to hold a cylindrical piece of wood, a log for instance, made up of two triangular strips of timber strapped together to form a V into which the log is placed making it very easy to rip or crosscut and much more.

The object for the January competition was a bud vase and was won by Jack O'Rourke with a very nice piece turned in yew.

Simeon Owens & Pat Gannon

Galway



January Workshop

It was another wet night in Carabane as I ran for the shelter of Brian Callan's well kitted out and very warm workshop where this evening he was going to show us a number of small projects.

Brian started with a piece American walnut approx. 300 x 80 x 25 he was about to transform this into a spatula. First a centre line was marked down the length of the piece and offset both sides to give the width of a typical handle (Brian points out that dimensions aren't that important, I personally believe he still hasn't got the hang of a ruler).



Brian Callan turning the handle

The shoulders were cut off on the band saw and the piece mounted between centres on the lathe. The handle was turned and some decoration added then back to the bandsaw to remove the bulk of the blade, after sanding on the belt sander the spatula was finished with a few drops of cooking oil.



Brian clamps the mould tightly

Next Brian showed us two ways of bending wood to make salad spoons/forks.

Method 1 employed the use of a pre cut mould/jig the faces of which were lined with parcel tape to prevent the timber from sticking to the mould/jig. First three pieces of oversized thin (thin enough) birch ply were glued together using Titebond II wood glue, inserted into the mould and the mould clamped tightly in a vice.



Brian's homemade steam box

This was followed by a musical interlude (must be the first in a workshop) while the glue dried where Brian demonstrated the beautiful sound of one of his own handmade harps with his rendition of "Brian Boru".

After tea and all kinds of goodies (yes we had the whole shebang, music, tea, sandwiches, biscuits, sweet cake and sweets galore - a big thanks to Edel) we returned to the workshop. The mould was removed from the vice and the newly bent ply roughly shaped on the bandsaw, sanded on the belt sander and again finished with oil.

Method 2 employed the use of Brian's home made steam box. This was a plywood box roughly double the size of a shoe box (again no dimensions mentioned) lined with a couple of bin-liners and connected by a length of hose to an old wallpaper stripper. Steaming away inside the box were three pieces of thin (thicker than the birch ply) walnut. Because of its thickness and brittleness it could not be bent using method 1, after steaming the walnut was quite pliable and was then formed and finished as before.



Drilling the walnut blanks for the clamp

The next exercise was to demonstrate thread cutting (using taps and dies) in the making of a wooden clamp. Brian had drilled holes in two walnut blanks that were to become the jaws of the clamp.

Brian then cut two blanks which were turned down on the lathe to a diameter to match the external diameter of the tap leaving a shoulder to catch on the jaws, these were then threaded with the appropriate die. Two of the holes in the jaws were big enough to allow the thread pass and the other two holes were threaded using the appropriate tap.

The pieces were then assembled producing a very strong and useful clamp.



Brian Callan's completed clamp

For an encore, with the bandsaw unplugged, Brian showed us his method of sharpening band saw blades using a "Dremel" type rotary tool with a 997 bit to gently sharpen the gullet of the teeth.

Thanks Brian (and Edel) for a most enjoyable and enlightening evening.

John Glynn
Photos: Colin Becker



Gorey & District

December - Pat Carroll

The demo of a triangular candleholder was well timed for Christmas with a couple of weeks left to try it out. Pat started with a perfect square piece of wood of which he flattened two corners diagonally opposite each other so the piece could be mounted on the lathe diagonally. Care was taken to shape the curve to one side as the surface was not visible, but soon enough timber was taken of to reveal a rounded shape with three corners left which gives a magical effect.



Pat Carroll on Widescreen

Pat made a foot to be able to reverse the piece and hold it in the chuck. Now the corner still sticking out on the other side was gently cut down to shape the recess for the candle. It is also possible to take the inside further down and use the piece as a bowl. It is effective to colour the outside with a dye or by blackening it with a torch. Pat supported the piece between the chuck and the tailstock to take the foot off.



The candleholder ready to be hollowed out

The candleholder is an interesting piece to make and a good way to check your skills as most of the time you do not see the timber you are cutting and you must be sure about your technique. Thanks Pat!



The recess for the candle takes shape

January - Christien Van Bussel

For Christmas I had to make a foot for a broken glass which was precious to the customer. It was fun to do so I decided to demonstrate some ideas I got for various finishes and shapes. I used ash because I wanted to colour some parts; ash is suitable for that. I rounded a square piece of ash and cut pieces of 4 inch with a spigot on one side to put them in the chuck.



The painted foot needs to dry a short while before applying the wax

With a Jacob's chuck in the tailstock I drilled a hole in the end the size of the stem of the glass. The foot of the glass I had taken off with the Dremel; just grind the spot where you want the glass to break and the heat generated by the friction breaks the glass easily and controlled. With a spindle gouge I shaped the foot with some fine details and I made sure the size of the base was in balance with the shape of the glass.

I stained the finished foot with a spirit stain and filled in the grain with copper coloured wax. I



The waxed foot ready to be parted off

polished the piece with a soft cloth. There is no oil supplied, this would wash the colour and the wax away. For maintenance a clear beeswax could be used. As an extra detail I made a bead of ebony. The hole was drilled first as above, in hard wood like ebony it is advisable to use a short sturdy drill to avoid movement which causes the hole to be bigger than the drill.



The Gorey audience watching Christien's demo

The bead was also shaped with the spindle gouge and cut off with the hacksaw. Use a two component glue like Araldite to glue the pieces together. Hold the piece in the lathe between centres while drying to make sure all parts are in one line. The possibilities are endless to make different shapes and colours, they look well when presented on a wooden tray with three legs in the shape of beads.



The parts are glued together and allowed to dry between centres

February Graham Whitty

Inspired by the huge success of the Dutch Speed-skating at the Olympic Games (22 medals!) Graham showed us how to make an elegant torch. He started with the handle made of ash which he gave a fluent curve. He shaped a hole in the top to connect the flame later.



Graham shapes the top of the handle

With a 1/8 inch parting tool he made grooves every 1/8 of an inch along the whole piece. The depth was the same for each cut so the shape of the curve was also visible inside the surface. It takes a lot of concentration not to make one mistake; this would ruin the whole piece.



During the break the fine details get more attention

Graham must have nerves of steel because whatever we tried to distract him he kept going and made it from one end to the other, a real Olympic Champion! With a steel brush in the drill he brushed the cuts to make them look like rope, this was very effective, a nice idea to use on other projects too. Make sure the drill is turning against the direction of the lathe so the wood is brushed, otherwise there is no effect visible.

The flame was made from a contrasting coloured piece of walnut. Graham had chosen a piece



Concentration!

with a knot in exactly the right place, this gave an extra dimension to the well shaped piece. He only sanded the piece with no other finish. The torch was placed on a slab of slate with a pre-drilled hole to fit the spigot at the base. The slate finished it off beautifully. Thanks Graham for a great demo with a lot of useful tips!



The finished piece mounted on the slate

Christien Van Bussel

Gorey French Brigade

New Year - good habits for 2014

William Merrier decided to discuss and demonstrate various finishes for our first meeting of 2014. Of course he uses the skew (la plane) to perfection, reminiscent of Willie Stedmond. As some people are wary of the skew, he demonstrated a superb finish using a hatchet (now why does that remind me of Emmet Kane!)

We all had a "go" with the hatchet which produced great wise cracks particularly from Patrice (he was born on St.Patrick's Day). One thing we concluded was that you cannot get a dig-in with a hatchet.

William being the genius that he is, brought in 3 gouges that he had made aluminium handles for, with a grub screw so a quick change. He covered them with handlebar tape for a good grip, of course in the French colours to tease me. I won't translate the caption on the photo, but sorry William, I am never going to be French, there is too much Paddy (whiskey) in me.



Hatchet skewing

Coffee and Galette de Roi followed to wish all well for the New Year. I was finishing a lamp in a hurry yesterday when the tail stock of my Vicmarc got clogged up, why do misfortunes happen when you are in a rush? I took it all apart and found the gunge of 7 years, new years resolution, clean it every six months.

My second resolution is to remove all shavings from my jacket before putting it in the washing machine, bang bang wallop I checked the filter, red/brown water rushed out, the filter was stuffed with redwood shavings and of course the colour went through everything. Our next meeting is on the 15th March so you are all welcome to join us for an Irish Coffee.



I give out back issues of the Journal and this is what Jean-Paul Prudomme produced, Seamus Cassidy's influence has reached Pérignon.

Anne Lait

JET 4224B *If you want to buy a great lathe that will not need upgrading at a later date, then this lathe is a sound investment*
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The Jet 4224B lathe is manufactured using heavy gauge cast iron, this helps to minimise vibration and at 450kg this lathe stays rock solid even when turning very large diameter projects. The heavy duty headstock is designed to travel up and down the entire length of the lathe, which allows the turning of very large diameter work at the tailstock end of the lathe.



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This bandsaw is intended for heavy work and has two blade speeds, polished cast iron blade wheels, and a superb cast iron table. With an industrial motor delivering over 2.6kW input this is a very well respected and accurate machine at a great price.

JET 22-44 OSC
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This is the largest of the Jet open-ended drum sanders and the oscillating action guarantees a smooth surface and prolongs the life of the sanding belts. This sander represents a major advance in design which translates into the high quality of finish that can be achieved. If you need an accurate and continuous flat finish, this machine will prove it's worth.

JET JBOS-5
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With by far the best build quality of other machines available, this is a very versatile sander with an oscillating spindle and fully tilting table ideal for all manner of finishing tasks in the workshop. Supplied with 5 different diameter spindles for different jobs. Our customers frequently comment on how useful this machine has been for jobs in their workshops.



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November

This month's workshop at Brendan's in Tralee was attended by 22 keen onlookers – almost a record for the Chapter at a normal workshop event. We were delighted that John McHugh, who sadly for us has been dashing around working both here and even there during the year, was able to entertain us again, this time creating two dissimilar bowls from a single piece of ash by changing the orientation of the grain.



John McHugh's November demonstration bowls

John turned the first between centres initially in order to leave room for adjustment if necessary, worked on the outside, smoothing it to a fine finish and made a spigot. He started on the inside but, as it was quite a shallow bowl, he needed to change the gouge from a long grind to a much shorter one to accommodate the sharper angle. This led to a comprehensive discussion on bevels, John pointing out that the normal bevel angle for a bowl gouge would be 60°, but in this particular case one of 80° was needed. The very tasty bowl was completed.

Questions flew after the break as the 'bevel' discussion continued, and John proceeded onto the second bowl. It made me ponder why I had kept the name 'Bevel's Rub' for our house for the 9 years I was struggling to become a really proficient turner, following Frank's death. There really couldn't have been a more inappropriate name for the residence under my sole ownership as I regularly failed to keep the bevels rubbing!



Lorcan Dunne's bauble minus the stand

John then incorporated the use of various scrapers as he smoothed the inside of the second bowl. He explained that the shavings don't contaminate the cut if the scraper is held at an angle as opposed to it being flat to the wood. All done and dusted he then held up the two bowls for us to see. Oops! The marks he had carefully engraved at the start on the back of one of the blanks enabling it to be mounted correctly on the lathe had been erased, so we actually had a matching pair. It was a good show regardless John. Many thanks.

Project winners for a single Christmas decoration were: Novice - Anne Dunne with her maple tree; Experienced - Anthony Kelleher with a dangly and spikey, teak star; Advanced - Lorcan Dunne with a mounted ash bauble on a striped stand.

December

Our AGM in December was fairly painless! The 'open' competition results on the night for the 4 entries submitted were: 1st John McHugh with a stunning platter, 2nd John Murphy with an almost as stunning platter, 3rd Anthony Kelleher with an unusual clock and 4th Lorcan Dunne with an experimental piece.



Winners for 2013: Anthony (experienced), Anne (beginners) and Lorcan (advanced)

January

John McHugh demonstrated again in January, making a tool handle and bottle stopper, both eliciting all kinds of questions and, as ever, John gave us some fascinating answers. His final demo was to show an easy way to replicate a drawer handle by making a simple template.



John McHugh demonstrating at Joel Reid's workshop

The most unexpected moment of the evening was the insecurity shown by many attendees when asked to differentiate between a selection of gouges laid out before them - bowl or spindle. A great debate ensued with several members acquiring new knowledge on the topic. It was also agreed that it was a question of 'horses for courses', whichever suits the task in hand and that you are comfortable with.



Anthony Kelleher's January entry

The 4 project entries for the night 'Make anything from a 6" x 2" blank' produced: a forested object seriously resembling a flying saucer, a purpleheart bowl, a sycamore Japanese drum and a sapele & apple bowl. Lovely stuff!

Unfortunately, our minds were not wholeheartedly on the night's event. Lorcan Dunne, our star performer, having received a pace-maker in December, was back in hospital and in a critical condition. Anne courageously attended the meeting for some respite, but sadly Lorcan passed away just a week later.

Lesley Clarke

Limerick & District



November Workshop

Our final workshop meeting for the year was a demonstration by Donal Ryan. He has an interest in turning projects with square shaped bases. The project Donal chose to make for this month's meeting was a candleholder made in two parts.



Donal Ryan demonstrating his candleholder

The first step was to make the base. He mounted a blank square of laburnum wood. The outside surface was shaped, plus a small spigot for remounting, ensuring that the square edges of the base were maintained. The base was remounted. Donal, carefully turned the top surface, following the profile edge of the base. The lathe had to be stopped a few times to check his progress. A small dowel hole recess was made for the spindle section to be fitted later in the demo.

The second part was made from cherry and turned between centres. Donal started off the second piece by drilling a hole in the end grain using a M2 Jacob's chuck to fit a candleholder fitting. He turned the piece with some fine details and fitted it to the base. Both parts fitted like a glove, first time! Donal is one of our local woodturners at our One Day Seminar at the Kilmurry Lodge Hotel, Limerick. You can see more of Donal's work at his new website: www.donalryanwoodturning.com.li.com



Square yew bowl by Donal Ryan

December AGM

We moved the date of our AGM which normally took place in early January. The AGM took place on 5th December. This was to coincide with the membership renewal date at the end of the year. The following committee were elected, Brendan Collins (chairperson), Maide O'Halloran (secretary), Tom O'Halloran (treasurer), Joe Banks and Donal Ryan.

January Public Demo

After the Christmas break, we were delighted to have a public demo in early January by Willie Creighton in Joe McKenna's shop. He was happy to see some familiar faces watch turning.



Willie Creighton at Joe McKenna's

Willie explained in great detail the five basic tools required to learn how to wood turn timber and how to use them safely. He made two projects, a cherry bud vase and a small 10inch bowl and followed with a Q & A session. Members of the Limerick & District Chapter had a small display of work as on show to help to promote our One Day Seminar on Saturday, 22nd March.

January Workshop

We welcomed Tom Larkin again for our first workshop of the New Year. Tom's project was three legged candleholder. Tom began with mounting square cube blank of spalted beech, at opposite corners between centres.

Tom turned the base spigot, leaving the corners in place. He mounted it into the chuck and turned the top section for the candleholder. Tom fitted the brass candleholder. The final section of the candleholder was the middle detail. This proved difficult section to complete. There were three sharp corners turning at speed, both left and right side. This also made it hard to see how much had to be turned. This project is not for faint hearted, with the corners turning at speed! Keeping all fingers behind the tool rest is so important, especially for this type of project. The end result is a very unusual candleholder standing on three points.



Tom Larkin's candleholder

Thanks to Niall Quigley for bringing along projects by his students at Nenagh Christian Brothers School. Some of fine quality projects made by up and coming woodturners.



Work by the students at Nenagh CBS

One Day Seminar

We are looking forward to welcoming everyone to our One Day Seminar. It will feature Seamus Cassidy, Pat Carroll and Tom Dunlop, including local woodturners, competition display and tradestands. Check our website for more details and updates: www.limerickwoodturners.com

Bréndan Collins

Midlands



November Meeting

Paddy O' Connor was in a festive mood demonstrating for our November meeting. He began the evening with a Christmas ornament. His first project was a Christmas tree turned from Yew. This required a lot of very fine turning to make it look realistic. It was clearly no trouble for Paddy.



Paddy O'Connor demonstrating in November



Paddy's two projects on display

His next project was a natural edged candle holder, an ideal gift to give this time of the year with the long dark evenings. Paddy went through the process on how to mount the blank between centres so as to have a balanced natural edge, even with the opposite side. He also prefers to use a glass or metal insert to hold the tea light so it is away from the wood.

December Meeting

In December we had a good turn out for our meeting despite the following AGM. Lets be honest, not many like to sit around for them when they could be sitting at home in front of a nice warm fire. I was actually delighted to see so many members had come along. We've become a very close knit group and

are all there to catch up and share our work. A friendlier bunch you wouldn't meet.

The demonstrator on the night was Emmet Kane. He showed us how to work with burrs and how to orientate them on the lathe to get the most of the figuring out of them. He began with two different burrs, burr elm and burr oak. He showed how to mount the blanks, and himself, on the lathe safely and advised that extremely sharp tools are needed for working wood with an irregular grain. He also noted that care should be taken during the roughing down stage as most burrs are an unusual shape and may be well out of balance while spinning.



Emmet Kane mounts a burr for turning

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It's not a foul provided one foot is touching the floor

Our AGM then followed in which our long time Chairman Emmet stepped down and handed the reins to John McKenna. John certainly has big shoes to fill. Again, our sincere thanks goes to the Carpentry Store for their hospitality during the year. A lot of work goes into preparation before our meetings start. And Mrs. Fay, our Mrs. Doyle, who always has the tea, biscuits and sandwiches ready. What would we do without her?

January Meeting

Dan Sheridan manned the lathe for our first New Year meeting. His first turning was a bowl from a piece of nice Olive Ash.



Dan Sheridan during January's demonstration

His second piece on the evening was a baby rattle. This was turned in two pieces which were both hollowed separately. The blank was first rounded between centres, a spigot formed on both ends and then parted roughly where the join was to be. Dan uses popcorn kernels to place inside the rattle and got a member to remind him to put them in the rattle before gluing it together. He told us how he made a really nice rattle before and upon completion, when he shook it there was no rattle. He had forgotten to put them in. A little laughter ensued. Well quite a bit, Dan's a very entertaining fellow.

Keith Gallagher

North East



November

Pat Walsh, Dublin Chapter, was our guest for November – incorporating a variety of techniques with intrigue and fascination into his demonstration. His first project was an upright flamed Beech bowl 8" x 3" with a return curve at the top blended into the wall of the bowl, before applying texture and colour. The outside was shaped and finished with a wood chisel which was converted to a negative rake scraper, operated at centre height at 90 degrees. It should be recognized that Negative Rake scrapers need to be re-sharpened every 20 seconds, or if using a Cabinet Scraper sharpen with a diamond file.



Pat Walsh demonstrating

Next, the texture was applied using a Sorby texturing tool at centre height presented at 45 degrees and working on the bevel with a pulling motion, with a textured rim to match. Two important points – close grain woods are best for texturing, and secondly, the texture applied will depend on the speed of the lathe, and the speed of pass, and angle of presentation of the tool. Clean off fibres with blow torch and brush off with suede brush, and finish cleaning with a nylon brush fitted in a drill, before applying cellulose sanding sealer.



James Halligan's Iroko supported box



Jeff Conneff's Laburnum bowl

Colouring starts with a light spraying of matt black car paint which may be dried with a hair dryer. Repeat the process as often as necessary. If using acrylic paint, remember that this type of paint dries from the outside to inside. Next, apply an oil based pastel colouring stick to the high points of the texture. Again, the results of the application depends on lathe speed and speed of movement of application. Seal with acrylic satin lacquer. Reverse chuck and turn inside of bowl. After sanding, finish with two coats of spray acrylic sanding sealer. Leave overnight before applying burnishing cream with lathe stopped. Turn on lathe and apply more cream. Burnish with a clean cloth at high speed for a food safe high sheen finish.



Matching candlesticks in Birch ply, Gerard Corrigan

His second project produced spectacular results – starting with a prepared bowl mounted on its spigot, the outside of the bowl and the rim was sprayed with black car paint and dried, and a second coat applied. Next, a fishnet stocking was fitted over the bowl and secured into position. Lightly overspray with white paint and dry, repeating this process 3 times. Seal with clear lacquer spray. Thanks Pat for a most informative demonstration.

December

The 14th AGM of the North East Chapter reflected another successful,

fulfilling and active year. However, it was not without sadness when we learned of the sudden passing of our esteemed woodturning colleague and friend, Luke Sharkey – his obituary appears elsewhere in this Journal.

The following members were elected to officiate for 2014:-

Chairman - Peter Donagh; Secretary – Dave Carroll; Deputy Sec. – Seamus Cassidy; Treasurer – Richard Coyle; Deputy Treasurer – Pamela McMahon; P.R.O. – Bob Dier; Web Site – Dave Kelly; Catering – Gerard Corrigan;



Yew and Burr Elm toadstools by Bob Dier

Thanks to Seamus Cassidy for his valued critique on the following items:- Textured /coloured Walnut and Cherry bowls – Peter Donagh; Iroko Platter – Richard Coyle; Pestle & Mortar in Beech and Oak, and Beech hinged box – Bob Dier; Pair of snowmen – Gerard Corrigan; Iroko textured and coloured bowl – Michael Clarke; Ash lamp and supported Iroko box – James Halligan. Useful tip to remember when texturing a bowl rim, - it is recommended to cut from outside to inside in order to avoid tear-out at the outer edge.

Seamus Cassidy continued to demonstrate the techniques involved in making a Baby's Rattle, with a central holding handle and a ball at each end. Safety features of the finished project are of paramount importance: each ball must have a minimum diameter of 46 mm, in order to prevent it from fitting into the child's mouth, and a wall thickness of at least 6 mm to avoid cracking when dropped to the floor. Each ball joining must be secured with strong Epoxy glue.



Cecil Barron - Monkey Puzzle hollow form

Starting with 175 mm X 50 mm between centers, bring to a round with a spigot at each end. Mark dimensions of each ball with their centre lines, and continue to shape each ball and central holding handle. Using a narrow parting tool cut off half of the first ball and mount in chuck. A central ball washer of contrasting timber may be fitted for enhancement. Cut recess for washer and hollow out with a spindle gouge; starting in the centre, perform a pull cut to the outer edge working at 10 to 10 o'clock. Repeat this process for each half ball. Prepare washers for fitting into recess. Select material to be used in rattle: in this instance 12 BB Bullets were put in each ball before assembly using Epoxy glue applied to the recess, and then clamped between head and tail stock ensuring a tight and secure fit. Avoid heat build up on end grain when sanding to eliminate possible heat cracks. Lightly highlight joints with a burn wire before wetting the entire rattle to raise the grain. Gently and carefully dry with a hairdryer and re-sand. Repeat the wetting, drying and sanding, and finish with a soak in hot Walnut oil. Thank you Seamus for bringing us through this simple but yet, very exacting process.

January

Peter Donagh, North East Chapter, went back to basics in demonstrating his techniques in turning an apple and pear from Yew branch-wood. Both fruits were progressed simultaneously, as the turning methods were similar in each case. Shaping the pear will require a 3" x 4" log, while a 3" x 3.25" log would be needed for the apple, and both can be turned in the following sequence:-

- 1 Mount between centers and bring to a cylinder with a spigot at the stem end for mounting in chuck.
- 2 Mount in chuck and use the tailstock for additional support. Mark the widest point of the pear at a third of its overall length from the tailstock. Continue to shape towards the neck at the drive end. When selecting the widest point of the apple ensure that the blossom end is slightly longer than the stem end.
- 3 Remove the tailstock and blend in the dimple for fitting a clove to resemble the remains of the blossom.
- 4 Part off at spigot and remount blossom end on screw chuck. Turn slight hollow for stem. Sand, apply Sanding Sealer, followed by EEE polish, followed by Speed & Ease.
- 5 Drill straight in at blossom end and glue in clove. Turn stem from contrasting timber and cut off at 30 degrees. Drill in at a slight angle at the stem end and glue stem into position.



Peter Donagh in action

Concluding the demonstration, Peter kept us on tenterhooks as he turned a long stemmed goblet – 225mm long with a 3mm stem. Congratulations Peter on finishing all three projects to such a high standard in record time.

Thanks to Seamus Cassidy for his critique on the following items:- Yellow Pine clock – Chris Griffin; Birch Plywood matching candle sticks – Gerard Corrigan; Monkey Puzzle hollow vase & Elm hollow vase – Cecil Barron; Laburnum bowl – John Conneff; Yew/Burr Elm toad stools – Bob Dier.

Bob Dier

North West



At our November meeting we had the privilege of having Yann Marot from France. We had a good turnout with a large contingent travelling up from the Sligo chapter. The feedback that I received after Yann's visit was that it was probably the best demo we have ever had.

In a very short time Yann made three items. The first was a demo on the use of tools, the second was on of his signature pieces, "a rope bowl". The third item was a wooden spoon. Everyone expressed their astonishment at the very fine finish that Yann achieved, and prompted the question from one member, "do you ever use sandpaper?"



Yann Marot making shavings fly

We also had our final competition of the year, the theme was "a bowl". First place went to Paul McGonagle, second was Francis Cassidy and third went to Michael McElwee, one of our newest members.



Northwest members and guests from the Sligo chapter enjoy the Yann's Demonstration

December

Our December meeting was our AGM. The following members were elected. Chairman, David Murphy, Treasurer, Sheamus McLaughlin, Secretary, Fergal Megannety. A competition committee was also elected with Brian Laverty, Stanley Rait and Francie Cassidy.



December's collection of Bowls

The overall winners of the 2013 competition were announced, First place, turner of the year award went to Paul McGonagle, second place, John Breslin and third Fergal Megannety

We decided to make an extra effort to enter the chapter challenge this year and Joe diver was elected project manager.

January

January got off to a good start with an excellent demonstration by Paul McGonagle. Paul made a beautiful lidded box and as expected the finish was superb. Paul also gave a hands on demo on the use of the Decorating Elf.



Paul McGonagle demonstrating a lidded box at January's meeting

Fergal Megannety

Shannonside

Sharpening and AGM

At our November meeting, Willie Creighton joined us and gave a demonstration on sharpening tools. We looked at the merits of various sharpening systems. Both the Robert Sorby pro edge, and the traditional method of sharpening on a grind stone. Sharpening tools is just as much an art as turning itself and can greatly affect the finished article. There was a great opportunity for many of our members to get tools sharpened on the night. We kept Willie Busy!



David Millar

Our AGM took place on December 11th and our Chairman, Arthur opened the meeting welcoming everyone and expressed his delight at the progress made by our chapter in its two years in existence. Both our Secretary, Pat Courtney and our Treasurer, Eddie Leavy presented their reports and were both accepted and passed. It was unanimously agreed that the outgoing officers be returned in block. There then was a discussion with the members on the year ahead for the chapter and all suggestions from members were noted. We are looking forward to the challenges in the year ahead.



Liam Elliot



Arthur Cumiskey Demonstrating in January
Clocks, Competitions and Logos

Our First meeting of the New Year was on January 22nd. Our Chairman, Arthur gave the demonstration on the night. Arthur made one of his speciality wall clocks from 265x 66 mahogany. He clearly explained the processes involved in the creation of the clock in particular the precision required to fit the mechanism. It was the first time that a lot of our members have seen Cole jaws in use. We had a new member on the night, Paucic Gallogly, who kindly donated a Sheppach DMT200 lathe to the chapter. Many thanks for that Paucic.



Arthur's demonstration clock

We have followed in the footsteps of other Chapters and now have a competition at each meeting. The standard and range of submissions has been excellent and form a good talking point. As always, we encourage each member to submit a piece each night as the more pieces there are the more interesting it is.

We are still on the hunt for a logo for our Chapter and we hope to have one for the next issue of the journal. We also hope to get night classes up and running again for the beginners in the Chapter. Once again many thanks to Michael and Bernadette Wall who allow us to invade their workshop once a month for our meetings. We really appreciate it.

Michael Galvin

Sligo



January - Colm Brennan

The first meeting of 2014 was held in Colm Brennan's new workshop at Branley's Yard, Rathcormac. Tonight was also the Sligo Chapter AGM so much of the evening was given over to chapter business and housekeeping. The demonstrator for the night was Colm Brennan.



Colm Brennan discusses the large segmented section mounted on the lathe

Colm's principal interest is segmented turning and last year he gave an excellent demo of how to cut and prepare segments and how to then glue up segmented rings. Tonight Colm gave a quick synopsis of this before going on to show the assorted members one of his grandfather clocks, under construction.

Mounted on the lathe was a series of sycamore segmented rings glued together and mounted on an MDF disc in turn mounted on a faceplate. Using a bowl gouge Colm first trued up the outside face and then using an unhandled skew as a scraper refined this surface. Moving the toolrest to the inside Colm repeated this process, of shaping with the bowl gouge and refining with the unhandled skew, to complete the turning of the inside. He then removed this piece and set it to one side.

Colm's grandfather clocks are made from sections, the largest of which can be 4 feet long. It would be impossible to reach inside a tubular



A glued segment ring is mounted on the Cole jaws for cleaning up

form that long. Therefore Colm must prepare and build up another series of segmented rings before gluing those to the sections already finished before he can proceed.

Colm mounted a glued segmented ring in a set of large bowl reversing jaws. Again using first a bowl gouge and then a skew the surface was trued and refined. The ring was then reversed and the other side given the same treatment. Colm explained that although he uses a drum sander to accurately clean these segments, by first truing them on the lathe and removing glue residue etc. the sander has very little work to do saving time and also valuable sand paper.



Another large glued set of rings are mounted on the lathe with an MDF plate on the tailstock

Lastly Colm remounted the finished sections that he started the night's demo with and showed us how he uses the tailstock and a disc of MDF to clamp each new segmented disc to the completed sections of the clock. The demo was very informative and gave an insight into how by working in manageable sections, large and challenging segmented work can be achieved.

Matt Jones

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South East

November -
Paddy Murphy



Finding ourselves back in Paddy Murphy's workshop with Paddy demonstrating proved to be a most agreeable arrangement for everyone judging by the large attendance and the attentive manner afforded to the work being done by Paddy, one of our favourite demonstrators.



November's demonstrator was Paddy Murphy

For a demonstration to be captivating, a number of ingredients may be required which, I suppose, would vary from person to person. But when the element of intrigue is introduced the demonstrator is doing well and this is what we got in Paddy's demo. The project was a goblet with two intersecting swirls of contrasting wood after the style of Willie Creighton.



Paddy hollows the goblet

To get the swirls intersecting accurately posed a slight predicament which in turn led to a full and vibrant discussion on the execution of this part of the exercise. This activity, by its nature, led to a deviation from the job at hand but involved the opinions and advice from quiet a number of experts on the subject. The debate continued at length until some grounded person called a halt to allow Paddy get on with his demo.



Paddy used the calipers to check for balance

You might expect that this would be the end of the debating for the afternoon but this was not to be so because Paddy produced an incomplete jig for turning spheres and invited words of wisdom on how to proceed. Once again all the attention was channelled towards suggestions for the successful completion of the jig. At this point it was going home time but not for those who were determined to solve the problems of the sphere jig.

There is so much to be learned from these open debates on the less obvious aspects of our craft that I feel this should be encouraged, not necessarily introduced by design but when the opportunity is presented. It is wonderful to hear the opinions of those with the expertise and experience and I find that those contributing most are the members who feel they themselves cannot demonstrate for various reasons but have so much to offer in a forum like this and, who knows, this may break the ice for future demonstrators.

And yes Paddy did get to finish his demonstration and produced once again the perfect piece as we have come to expect from him.

December - Ciarán Walsh

This meeting was once again held at Gabriel Wall's workshop a luxury I know that none of our group take for granted. The preparation by Ciarán for this workshop was obvious by his easy flow from stage to stage and the confident delivery of the points most relevant to the project being made, a new baby's rattle designed to be a momentous gift.

It was noted during Ciarán's demonstration that he never exercised the need to refer to measurements and commenting on this trend he explained how this particular item has become somewhat of a signature piece for him which allows him the time and practice to hone and perfect the necessary skills for the piece. The length and thickness of the handle and the wall thickness of the rattle section were all produced with seamless effort and the profile of the spherical section was produced, first time, to a most pleasing form.



Ciarán Walsh shapes his sphere

I would suggest that the sphere as a form has very limited successful use and is really confined to itself as an individual identity, for example a ball. To make the sphere an interesting integral part of a design it is necessary to elongate it, to move it away from the strict parameters of the circle to provide entertainment for the viewer. The eye quickly becomes bored with the regularity and lack of entertainment of the circle where a form with a good continuous flowing curve will always attract us and hold our attention.



Ciarán's demonstration piece

As Ciarán demonstrated admirably, regular practice of any one skill will inevitably lead to very high standards and comfortable demonstrating. We see this all the time with the professional demonstrators they can produce almost from muscle memory allowing them room to chat, enjoy the banter and be humours and entertaining while never losing track of the objective or lowering standards.

Ciarán completed the day demonstrating the positioning of cylinder legs to a clock face with the aid of the indexing plate. This was a wonderful demonstration with more than the normal turning aspects on show. Well done Ciarán.

January - Gabriel Wall

A return to this workshop and principally with Gabriel Wall demonstrating has become an extremely popular event within our group not only for the obvious comfortable surroundings but more so for the demonstrating style of Gabriel. The project Gabriel selected for the workshop was a small lamp or vase table, if that would be an accurate name and description for the piece.



Members watch Gabriel Wall's demonstration

The demonstration was divided into two sections, the top demonstrating faceplate work and one leg to demonstrate the skills of spindle work, consequently encompassing all the basics of turning. For this particular project Gabriel opted for a sprayed cellulose finish in preference to an oil finish but he expressed reservations with the finished result as to the aesthetics of the cellulose. We agreed that a spray finish gives an industrial feel and



Gabriel works on the top of the table

appearance totally acceptable to production work and that a hand applied oil finish may be best suited to the one off bespoke pieces we more generally produce.

There was no spraying during the demo as Gabriel had a completed three legged table, ready made to the exact measurements of the demo table. But, the demonstration model had four legs not three. This led to a worthy debate on the preferences for three or four legs. Unsurprisingly, no universal conclusion was reached, maybe because the discussion was primarily concerned with personal preferences, which can be an obstruction or contradiction to elements of design and aesthetics. The two tables, side by side, would make an excellent subject in the process of defining elements that contribute to pleasing aesthetics.

It is gratifying to witness the high standard of craftsmanship demonstrated by Gabriel, no necessity to sand end grain finished correctly from the gouge and the crisp edges on the spindle work creating a quality piece of work. The afternoon was an experience in woodturning that covers so many aspects and demonstrates such high standards, always a pleasure to see.



Some of January's competition pieces

Brendan Hogg

Ulster

December



Our December meeting changed this year. We started early, 1200 with our AGM. There were no great changes to report. All the officers and committee stayed the same. The McKay Memorial Trophy for services to the chapter went to Robin Graham, our long serving Treasurer. The category 1 prize went to Paul Finlay, the category 2 went to Dermot Doherty.



Eugene Grimley's demo involved using resin

After the AGM we had this year for the first time a full demo. Eugene Grimley broke new ground with his demo using resin to create arty products. He band sawed a blank into pieces, removed some of the pieces and replaced the missing wood with coloured resin. This was a particularly messy job, especially as the mixing has to be done well to ensure the minimum of air bubbles.



Eugene's bowl with resin enhancements

After deming the technique and putting the piece aside to harden, in the best Blue Peter tradition Eugene produced one he had prepared



Niall Fitzduff

earlier. He turned this on the lathe to show the effect this technique can produce. Well done Eugene, he has added another string to our repertoire.

The Competition was an open one, Niall Fitzduff won the category 2 prize and Paul Finlay the category 1 prize.



Paul Finlay

January

After the Christmas break, Martin Wilson came over from Craobh Eo to the Woodshed in January to give us our first demo of the year. Martin made a three tiered cake stand, a clever project, documented in detail on page 25. Martin was very entertaining with lots of anecdotes and historical quips thrown in.

Our Competition was for a kitchen piece. Alan Chestnutt won category 1 with a toothpick box, Patsy Cassidy was second with a mortar and pestle. Michael Dickson's towel rail took the 1st place in category 2, second was Terence Aston's segmented rolling pin and third was Malachy Totten's Pestle and Mortar.



Some of January's competition pieces



Patsy Cassidy

February

In February we tried a different format that turned out to be very successful. We had 3 of our local members give a short demo each.



Terence Aston was first up in February

After a bit of talk about various things and Eugene's hospital pieces Terence Aston started proceedings off by making a coffee scoop. Terence's jig made the bowl hollowing very controllable. A very good demo taking just over the half hour.



Jim Stevens gave the second demo

Next up was Jim Stevens who showed us an easy way to make wooden balls. An interesting point to come out of Jim's demo was that the jam chuck that he used was made from green wood, it holds the ball better.



Michael Dickson gave the final demonstration

Michael Dickson finished the day off by making a cross. Michael regaled us with tales and stories from the early days of the IWG before turning a cross using an old plan he had seen some years ago. Well done to Terence, Jim and Michael. The audience were very generous in their praise.



Michael's Cross



The Ulster Chapter audience

The competition was for a Block and Gavel. Category 1 was won by Bob Cunningham, Category 2 won by Eugene Grimley, second, Billy Ferris and third, Dermot Doherty.



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Waterford & District

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Redwood box and apple by John Murray

January AGM

Our first Chapter event of the year was our A.G.M., held on January 7th. By far the most important and notable item was that all of our 2013 members were still with us.

As usual the election of officers caused hours of debate! Despite being issued with numerous yellow cards (and even threatened with a black card) during the year, the sitting officers were relieved to avoid the red card and survived to fight another day. However, and despite the said officers handing out brown envelopes right, left and centre, their bonuses, top-ups, turning-up money and overseas travel expenses were withheld by the ever-vigilant 'Board'! Mind you, maybe the fact that those brown envelopes only included a demand for payment of 2014 membership fees forthwith had something to do with this!

Anyway this rebuff convinced the officers that maybe this was not a good time to pursue their proposal that they needed a few advisors and consultants to help them to copy out their onerous tasks 'going forward'!

Their request to be at least allocated a spin-doctor was rightly treated with derision. And their last ditch. Pathetic matters about 'peanuts' and 'monkeys' drew only howls of laughter from the floor! So, as you can see our officers are held in the highest esteem by our members! Anyway, onward and upward (hopefully).

As usual no sooner had the 'white smoke' subsided than our P.R.O. and in-house poet John (Murray) had penned another of his annual odes to sum up the occasion:

John Brennan was careful to show
not a care

But the voting would put him right
back in the chair

Finbarr was hedging but loving it
still

And so now he is back with his
journal and quill

Dave Gunn is not worried about how
much he has spent

As he counts and he stocks up every
euro and cent

Vice Admiral, John Cullinane spent
years on the sea

But gladly agreed to keep making
the tea.



Finbarr O'Connor's segmented box

January Workshop

At this stage in the year (early February) we have had only one workshop. On January 21st Finbarr O'Connor demonstrated the making of a wall clock in Cherry – a fairly simple, quick, straight-forward

project to begin the year with. His plan was to use the second half of the evening to do some pen-turning. So all the necessary equipment was produced and laid out – except for the all-important pen blanks, which unfortunately were still sitting patiently on the shelf 'back at the ranch'!!



Lamp by Paddy Hogan

Ah well, the best laid plans of ... etc. etc.! Luckily there is no shortage of wood off-cuts in our workshop, so the evening wasn't completely wasted and one bud vase and one box later, we all adjourned for the night – at least we had shaken off the rust and were back in action again after the long Christmas break since early December.



Platter by John Cullinane

Rained off

February 4th was to have been our second workshop of the year. However, as much as we looked forward to seeing Eamonn (O'Brien) in action, nature brought us to our knees, in the shape of vicious storms and rain. Recalling that 'the better part of valour is discretion' our much aligned officers took the decision to cancel the meeting – ever considerate of the health and safety of the member of course!

Happy Turning to all in the I.W.G.

Finbarr O'Connor

Parting Cuts - The Liffey Swim by Brendan Hogg



This piece is inspired by the Jack Yates painting of the same name. The painting shows spectators leaning in over the water to catch a glimpse of the three swimmers and at some distance down the river a bridge is in view. These three elements of the painting are depicted in the piece, the bridge being the new Samuel Beckett Bridge. I used this bridge in the piece because of the close personal friendship between Yates and Beckett. The three swimmers are represented by the three silver discs and the leaning spectators by the delicate carvings on the inside of the bowl.

Brendan Hogg

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Please try to get submissions in early, I can take them at any time. The deadline for submissions for a given issue is the first Friday of the month preceding publication. *For Journal 69 the deadline is Friday 2nd May 2014.*

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